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I. Sanford, sculp. 1783.

PREFACE.

AS the design of this Publication was to serve the interest of social Worship, no pains has been spared in collecting a set of Psalm Tunes, Hymns and Anthems, best adapted to the worship of that God who is the author of Harmony.

ADVERTISEMENT.

THE Author having made alterations in some of the Tunes that were given out of his hands, desires that those who have received former Copies, would conform to this Publication.

American Compositions, in this Book, have their Author's Names set over the Tunes.

In Forming and Tuning the Voice.

LET Learners begin with the Eight Notes, and be careful to give each a true and diſtinct ſound. Singers often fail in pronouncing the Names of the Notes ; a medium between *me* and *mi* is moſt agreeable, and likewiſe between *fa* and *faw*, and between *la* and *law*. It is not ſo eſſential that the Names of Notes ſhould be ſpoke plain, as it is that they ſhould be ſounded round, eaſy and graceful.

Great care ſhould be taken to avoid ſounding through the noſe, or blowing the breath through the teeth. High Notes ſhould be ſounded ſoft but not faint, and low notes ſhould be ſounded full but not harſh ; notes ſhould be ſtruck and ended ſoft, gently ſwelling the middle of each ſound, unleſs contradicted by the mark of diſtinction.

Accent, and propriety of expreſſion, is eſpecially neceſſary to be attended to. Obſerve that a Bar of Common Time being divided into four equal parts ; a Bar of Treble Time, three, and a Bar of Compound Time, into ſix equal parts, the firſt and third parts of a bar of Common Time, the firſt of Treble Time, and the firſt and fourth of Compound Time, ought to be adapted to the accent of the words, and in ſinging, the accented parts ſhould be ſounded fuller than the unaccented parts.

Regard

Regard ſhould be had to the words to ſing loud or ſoft as the words require. The Muſic ſhould bend to the words and not the words to the muſic. Some words are not to be ſpoken as they are ſpelt; many words ending with y ſhould be pronounced as ending with e or the ſhort i, ſuch as lofty, eternity, &c. but not where it ſpoils the ſenſe, as in ſanctify, magnify, my, thy, &c.

There are ſeveral graces in Muſic, commonly uſed by individuals, ſuch as the trill, turn, tranſition, &c. which I have omitted, as the principal grace that can be uſed in common ſchools, is to ſing with eaſe and life, and with hearts deeply affected with a ſenſe of the great truths we utter. Muſic, thus performed, of all things on earth bears the neareſt reſemblance to the employment of heaven.

GENERAL REMARKS.

The order in which the parts are placed is, firſt the baſs, then tenor, counter and treble. There are ſeven diſtinct ſounds in nature, five of which are whole tones, and the others half tones, all above or below being the ſame in effect only higher or lower. The uniſon third, fifth, ſixth and eighth, are called Concords; the ſecond, fourth and ſeventh are called Diſcords. In regulating mi by flats, which are added by one at a time, a fourth above or fifth below, coming in that order they firſt ſtrike the five whole notes, and then the two half notes, which are made whole ones by the foregoing flats. In regulating mi by ſharps, which are added by one at a time, a fifth above or fourth below, coming in that order they firſt ſtrike the two half notes, and then the others which are made half notes by the foregoing ſharps, and thus mi may be driven into any of the ſeven letters by flats or ſharps.

N. B. Flats take the place where mi was before added; and ſharps the place where mi is, when added.

Treble

Treble Time is derived from common time, and thoſe figures uſed as marks of the different moods, ſhow the proportion they bear to common time; the upper figure ſhows the number of notes that fill a bar in that mood, and the under figure ſhows the number of the ſame kind that fill a bar in common time. For inſtance; the firſt mood marked thus $\frac{3}{2}$ the 3 ſhows that three notes fill a bar in that mood, and the 2 ſhows that they are ſuch notes that two of them fill a bar in common time, the ſame proportion may be ſeen in all the moods; hence the propriety of thoſe figures for marks of the moods. Likewiſe the fourth mood of common time is properly marked with the figures $\frac{3}{4}$

Notes driven through the bar ſhould not be ſpoken as two diſtinct notes when ſung by note. In beating of time it is not very material what motion a perſon uſes if it be but a true movement, by which he can count both notes and reſts. All author's agree that reſts are marks of ſilence of the ſame length in time as the notes for which they ſtand, and immediately contradict it by ſaying that a ſemibreve reſt fills a bar in all moods of time; to prevent ſuch inconſiſtencies I have ſet a dot or point at the right hand of a reſt, which anſwers the ſame purpoſe as at the right hand of a note.

Either tune or words repeated ſhould be ſounded ſomewhat louder ſo as to give freſh life to the muſic. All notes going to one ſyllable ſhould be ſung with the lips and teeth aſunder, and if poſſible, at one breath.

Hymn

Hymn for BUCKLAND.

2. WHICH of the bright celeſtial throng,
With love ſo warm and heart ſo ſtrong,
Dares languiſh on a croſs?
Who can leave liberty for chains,
Abandon extacy for pains?
What Angel fortitude ſuſtains
Th' ineſtimable loſs.
3. He ſaid, and death-like ſilence reign'd,
Deep was their awe, the radient band
The mighty taſk declin'd;
At length heaven's Prince the ſilence broke
And ardent thus the Sire beſpoke,
None but thy Son can ward the ſtroke,
Then let the taſk be mine!
4. Mine be the feeble infant ſtate;
Mine, in return for love, be hate;
A manger be my throne;
Pain, when thy glory calls, is bliſs;
When man's in danger torture's peace;
Shame praiſe a paradiſe th' abyss,
Then yield thy darling Son.
5. Th' Almighty ſmil'd aſſent,
Loud was the ſhout that ether rent,
All heaven was in a maze!
Go, my lov'd image, ſaid the Sire,
Be born in anguiſh to expire,
Earth triumph, Angels ſtrike the lyre
To everlaſting praiſe.

Hymn for CHRISTMAS.

2. THROUGH Bethlehem city in Jewry it was
That Joſeph and Mary together did paſs,
And for to be taxed when thither they came,
Since Cæſar Auguſtus commanded the ſame,
Then let us be merry, &c.
3. But Mary's full time being come as we find,
She brought forth her firſt-born to ſave all mankind;
The inn being full, for this heavenly gueſt
No place there was found where to lay him to reſt,
Then let us be merry, &c.
4. But Mary, bleſt Mary, ſo meek and ſo mild,
Soon wrapp'd in ſwadlings this heav'nly child,
Contented ſhe laid him where oxen do feed,
The great God of nature approv'd of the deed,
Then let us be merry, &c.
5. To teach us humility all this was done,
Then learn we from hence haughty pride for to ſhun;
A manger's his cradle, who came from above,
The great God of mercy, of peace and of love,
Then let us be merry, &c.
6. Then preſently after the ſhepherds did ſpy,
Vaſt numbers of Angels to ſtand in the ſky,
So merrily talking, ſo ſweet they did ſing,
All glory and praiſe to our heavenly king.
Then let us be merry caſt ſorrow away,
Our Saviour Chriſt Jeſus was born on this day.

Hymn for INVITATION.

2. HO ye needy, come in welcome,
God's free bounty glorify,
True belief and true repentance,
Every grace that brings us nigh,
Without money,
Come to Jesus Christ and buy.
3. Let not conscience make you linger,
Nor of fitness fondly dream,
All the fitness he requireth,
Is to feel your need of him;
This he gives you,
'Tis the spirits glim'ring beam.
4. Agonizing in the garden,
Lo your Maker prostrate lies,
On the bloody tree behold him,
Hear him cry before he dies,
It is finish'd,
Sinners will not this suffice.
5. Lo th' incarnate God ascended,
Pleads the merits of his blood,
Venture on him, venture freely,
Let no other trust intrude.
None but Jesus
Can do helpless sinners good.
6. Saints and angels join in concert,
Sing the praises of the Lamb,
While the blisful seats of Heaven,
Sweetly echo with his name.
Hallelujah,
Sinners here may do the same.

Hymn for JUBILEE.

2. THE gospel trumpet hear:
The news of heavenly grace,
Ye happy souls draw near,
Behold your Saviour's face;
The year of Jubilee is come,
Return to your eternal home.
3. Extol the Lamb of God,
The all-atoneing Lamb;
Redemption in his blood,
Throughout the world proclaim:
The year of Jubilee is come,
Return ye ransom'd sinners home.

Hymn for SALISBURY.

2. NOTHING have I, Lord, to pay,
Nor can thy grace procure,
Empty send me not away
For I, thou know'st, am poor,
Dust and ashes is my name,
My all is sin and misery,
Friend of sinners, spotless Lamb,
Thy blood was shed for me.
3. Without money, without price,
I come, thy love to buy,
From myself I turn my eyes,
The chief of sinners I;
Take O take me as I am,
And let me loose myself in thee,
Friend of sinners, spotless Lamb,
Thy blood was shed for me.

Hymn for SUNDAY.

2. COuntless bands of angels glorious,
Cloath'd in bright etherial blue,
Strait the sound of Christ victorious,
From their silver trumpets flew.
Christ triumphant, &c. &c.
Rises conqueror o'er the tomb.

3. See, my friends, is that the Saviour
Who was crowned with the thorns,
Glorious majesty and power,
Now his sacred head adorns.
Hallelujah, &c.
That dear head no more shall bleed.

4. Is that he who dy'd on Calvary,
That was pierced with the spear,
Clad with countless suns of glory,
See he rises through the air,
Hallelujah, &c.
Zion's mourners now rejoice.

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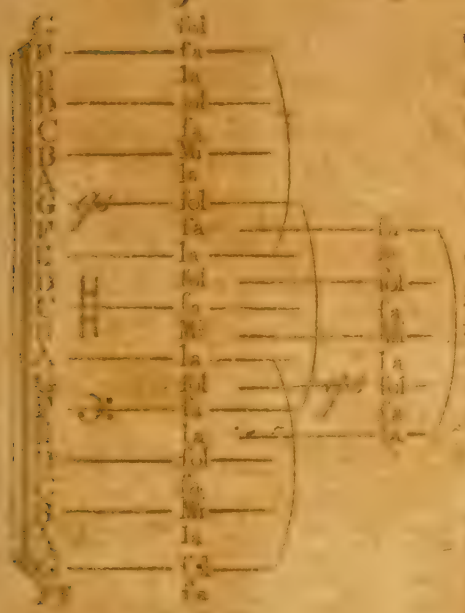
The Gamut, or Scale of Music.



The ♈, called the G cliff, always standing upon the second line is properly used in treple.

This character ♯ is called the C cliff, standing upon the middle line, and used by some Authors; in counter.

This character ☽: is called the F cliff, standing upon the fourth line, and used only in bass.

By the above scale we learn how the different parts in Music, pitch together.

N.B. The right hand stave in this scale shows the propriety of using the ♈ cliff in any upper part, and in this Book it is used in the three upper parts.

Transposition of B Mi &c

When there is neither a flat nor a sharp set at the beginning of a tune, Mi is in ..... B.

But, ...

If B be flat, Mi is in ..... E.
If B and E, Mi is in ..... A.
If B, E, and A, Mi is in ..... D.
If B, E, A and D, Mi is in ..... G.
If B, E, A, D and G, Mi is in ..... C.

If F be sharp, Mi is in ..... F.
If F and C, Mi is in ..... C.
If F, C and G, Mi is in ..... G.
If F, C, G and D, Mi is in ..... D.
If F, C, G, D and A, Mi is in ..... A.

Having found Mi, the master [illegible] for the others, observe the following rule, viz.

Above Mi, twice [illegible], [illegible]
Below Mi, twice la, sol, fa, [illegible]
Then comes Mi in other ways.

Notes, Rests.

Semibreve
Minim
Crotchet
Quaver
Semiquaver
Demisemiquaver

2 Bars, 4 Bars, 8 Bars

Rests.

[illegible]

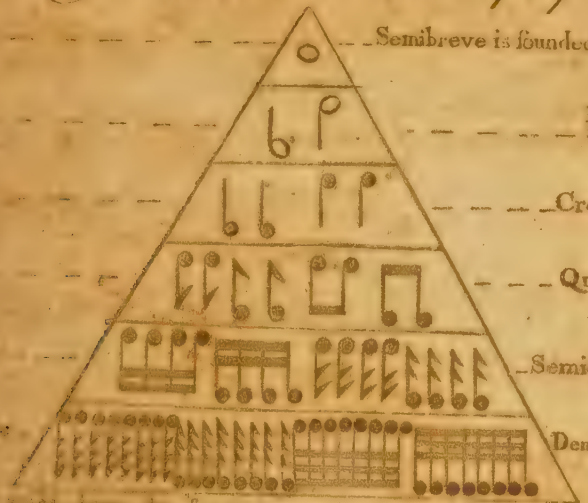
[illegible]

[illegible]

[illegible]

[illegible]

A Scale of Notes and their proportions.



One — Semibreve is founded as long as

Two — Minims or

Four — Crotchets or

Eight — Quavers or

Sixteen — Semiquavers or

Thirty-two — Demisemiquavers.

[illegible] have the same proportion to eachother in all moods of time.

Characters. Explanations. Examples.

Characters.	Explanations.	Examples.
[illegible]	being set over a note, denotes it is to be pronounced as distinct and emphatic as possible.	
[illegible]	Shows the tune is sung over again from the note over which it is placed to a double bar or close.	
[illegible]	Shows that the note under figure 1, is sung before the repeat, and the note under figure 2, after passing that [illegible] figure 1, but if tyed together [illegible] a slur both are sung after the repeat	
[illegible]	Signifies the conclution or end of a tune.	

Characters.	Explanations.	Examples.
Ledgerline	Is added where notes ascend or descend a line beyond the stave.	
Flat, ♭	At the left-hand of a note, sinks it half a tone.	
Sharp, ♯	At the left-hand of a note raises it half a tone.	
	Flats and sharps are more fully explained in the Introduction.	
Natural, ♮	At the left-hand of a note which is made flat or sharp by the governing flats or sharps at the beginning of a tune, restores it to its primitive sound.	
Slur, ⌒	Drawn over or under somany notes as are sung to one syllable.	
Singlebars, |	Divide the time according to the measure note of the movement.	
Doublebar, ‖	Shows the end of a strain.	
Figure, 3	Over or under any three notes, shows they are founded as quick as two such notes without the figure 3.	
Dot or point, •	At the right hand of a note makes it half as long again, a semibreve equal three minims.	

Common-Time Moods

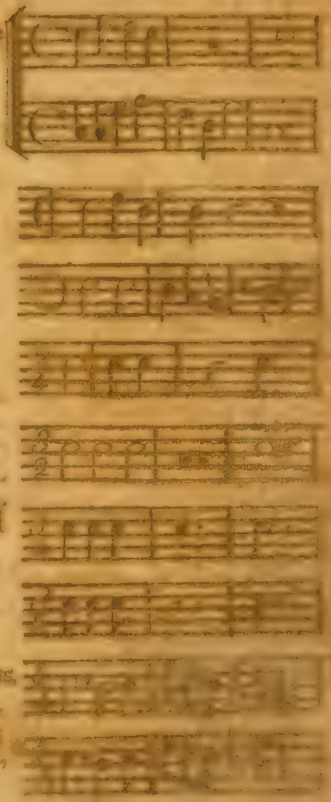
First	C	Common time is measured by even numbers or beats, in each bar, as two four, the first mood has a semibreve for a measure-note, containing that or other notes or rests equal to it in a bar, which is performed in the time of four seconds, or while you may leisurely tell 1, 2, *3*. 4, counting 1, 2, with the hand or foot down and *3*, 4, with it up.
Second	¢	Has the same measure-note as the first mood, and beat in the same manner only a third quicker.
Third	𝄵	Has the same measure-note, and sung as quick again as the first mood; two beats in a bar one down the other up.
Fourth	2/4	Has a minim for a measure-note; crotchets beat as minims in the third mood only a third quicker.

Treple-Time Moods

First	3/2	Treple time is measured by odd numbers or threes. The first mood has a pointed semibreve for a measure note, containing that or other notes or rests equal to it in a bar, and commonly sung in the time of three seconds, two beats down and one up.
Second	3/4	Has a pointed minim for a measure-note, and beat in the same manner as the first mood, only a third quicker.
Third	3/8	Has a pointed crotchet for a measure-note, and sung a third quicker than the second mood and beat in the same manner.

Compound-Time Moods

First	6/4	Contains six crotchets in a bar and sung in the time of two seconds, two equal beats, one down the other up.
Second	6/8	Contains six quavers in a bar, and beat as the first mood of compound time, only a third quicker.

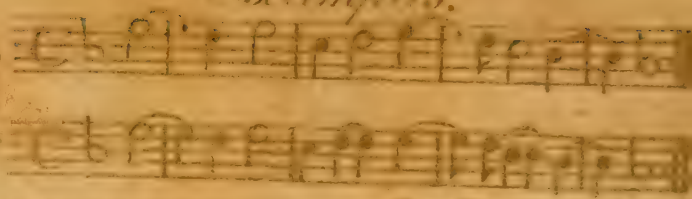


N.B. The hand falls at the beginning of every single bar in all moods of

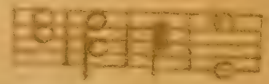
Explanation.

Examples.

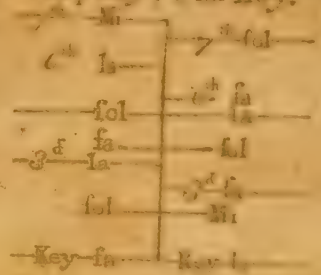
[illegible] called notes of Syncopation, or Driving of notes, [illegible] the Bar or beating of Time falls in the middle, or within some [illegible], minim &c or when notes are driven till the Time falls even [illegible] the Hand or Foot being either put down or up while the note is sounding.



Chording notes, are when one stands directly over another, and one [illegible] to be sung by the same Voice.

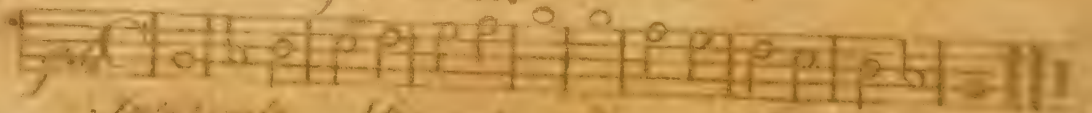


A Key in Music, is the principal and governing tone.
There are but [illegible] primitive keys in Music, Viz. C the sharp key, and A the flat key.
No tone can be formed, rightly and truly but on one of these two keys, except the Mi be [illegible] by flats or sharps, which bring them to the same affect as the two [illegible] keys. The last note in the bass is the key note, which is next above or below Mi [illegible] if below Mi it is a flat key. or in other words, if the last note in the bass is named [illegible] a sharp key. and if la it is a flat key.
[illegible] every third, sixth and seventh, is half a tone higher than in the flat and mournful key.

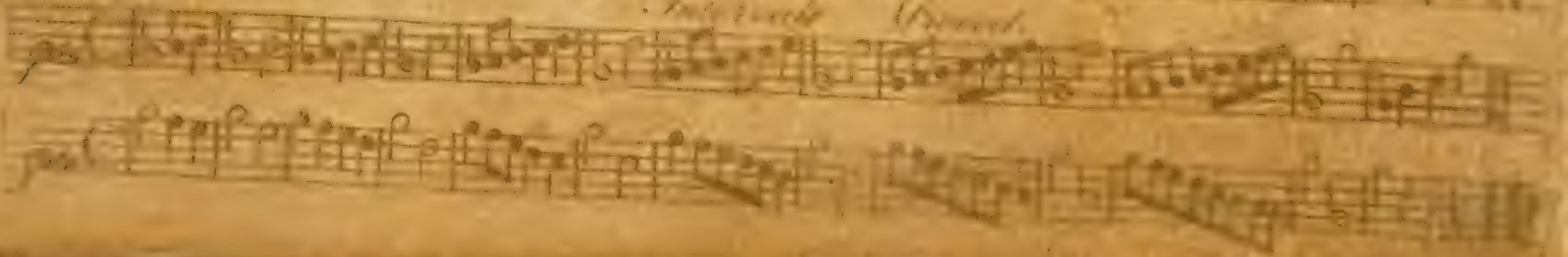


[illegible] the notes, between Mi and fa and la and fa is but half the distance as between the other notes.

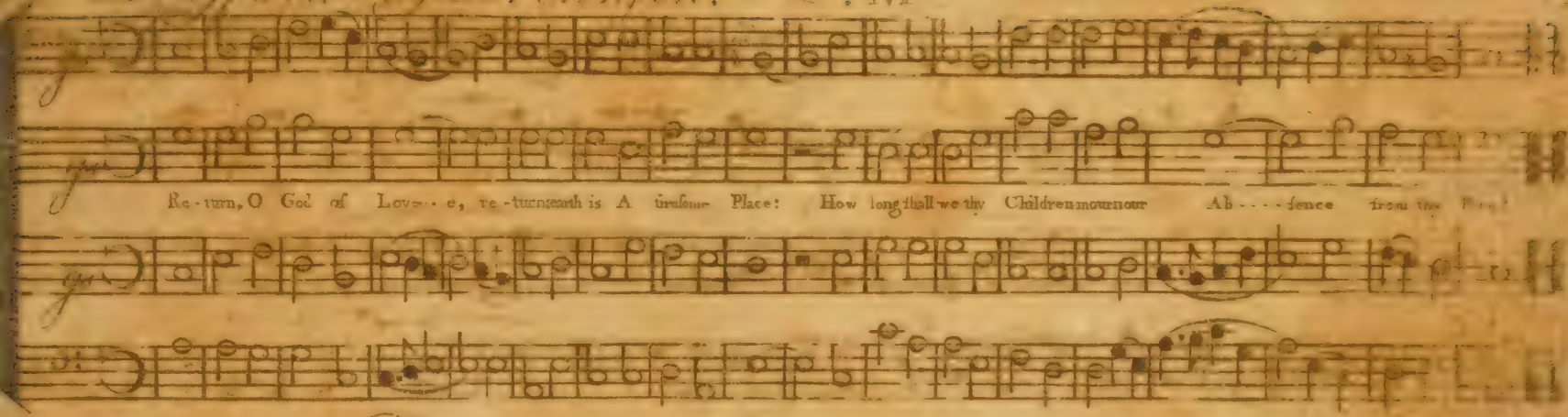
The Eight Notes.



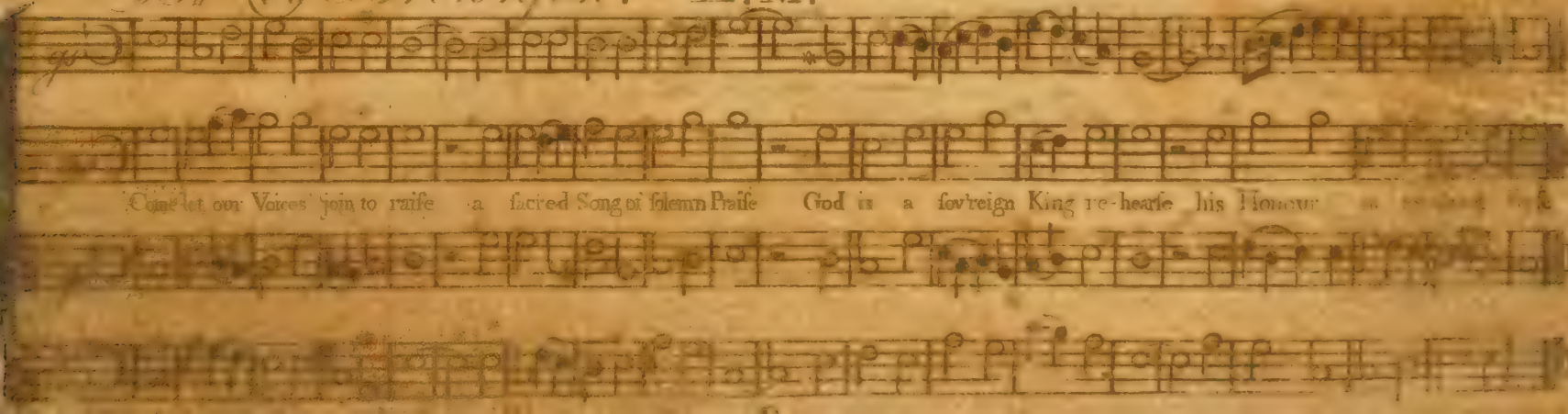
Intervals Proved.



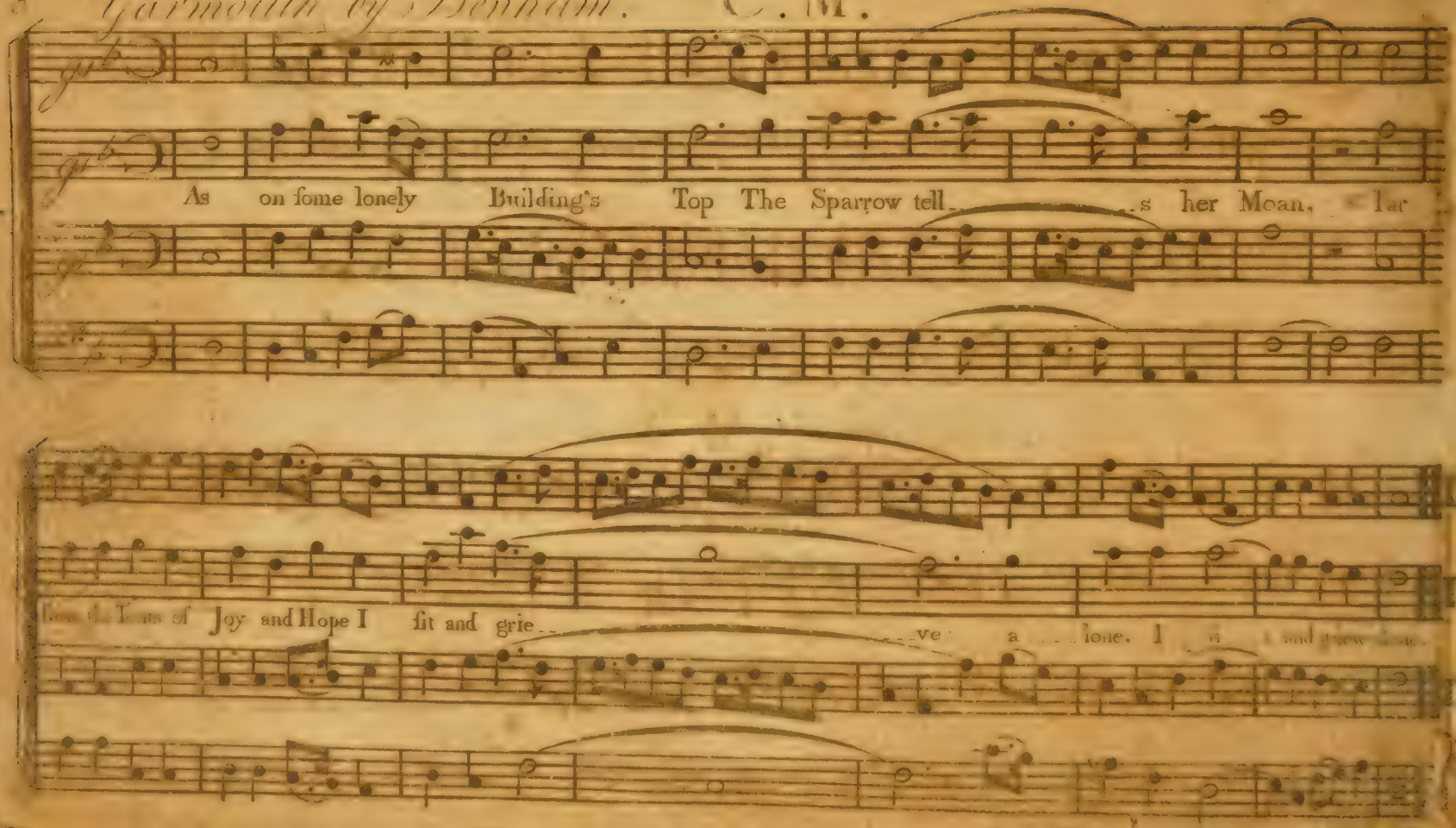
Stafford by Brownson. C.M

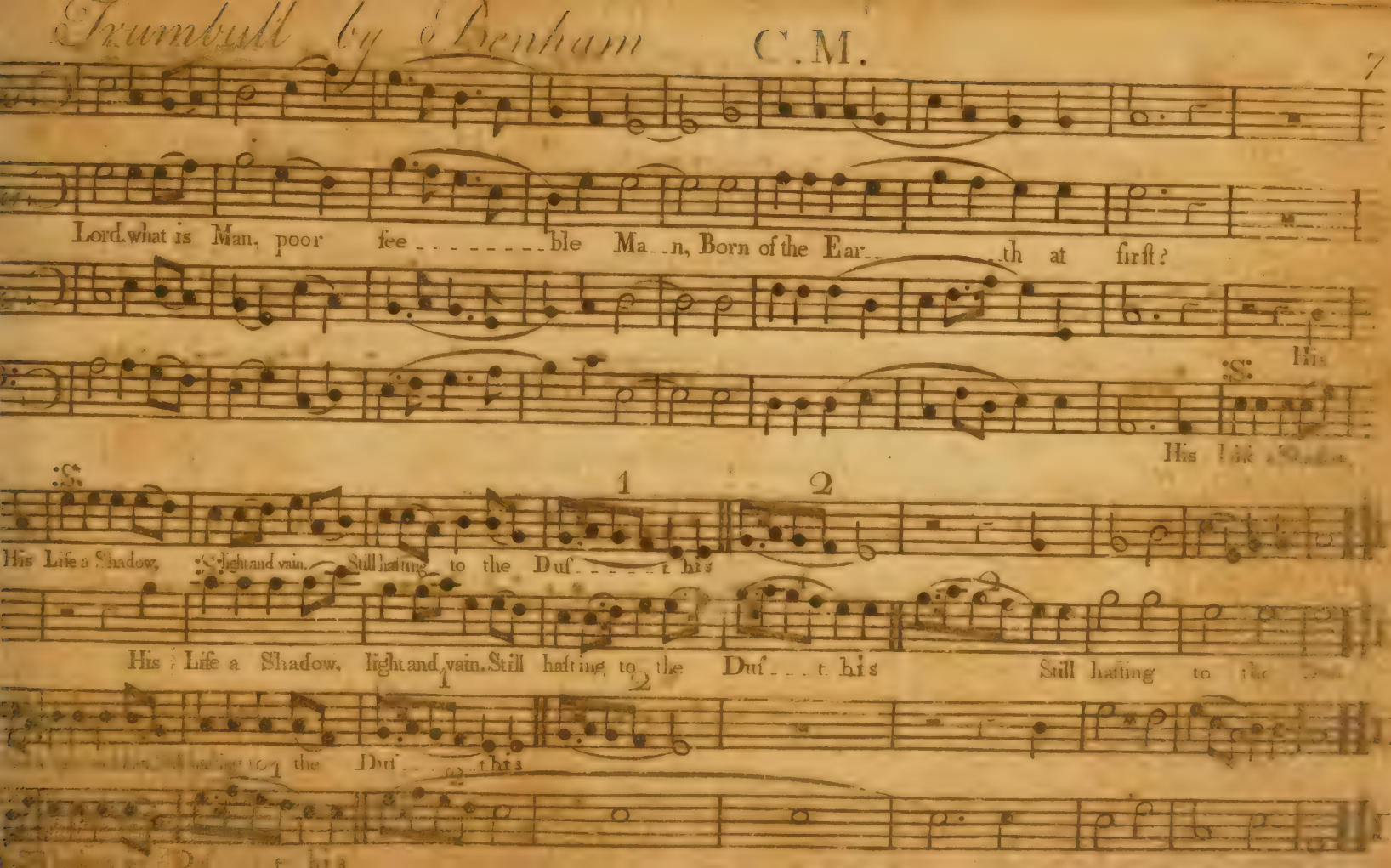


95th by Brownson. L.M.

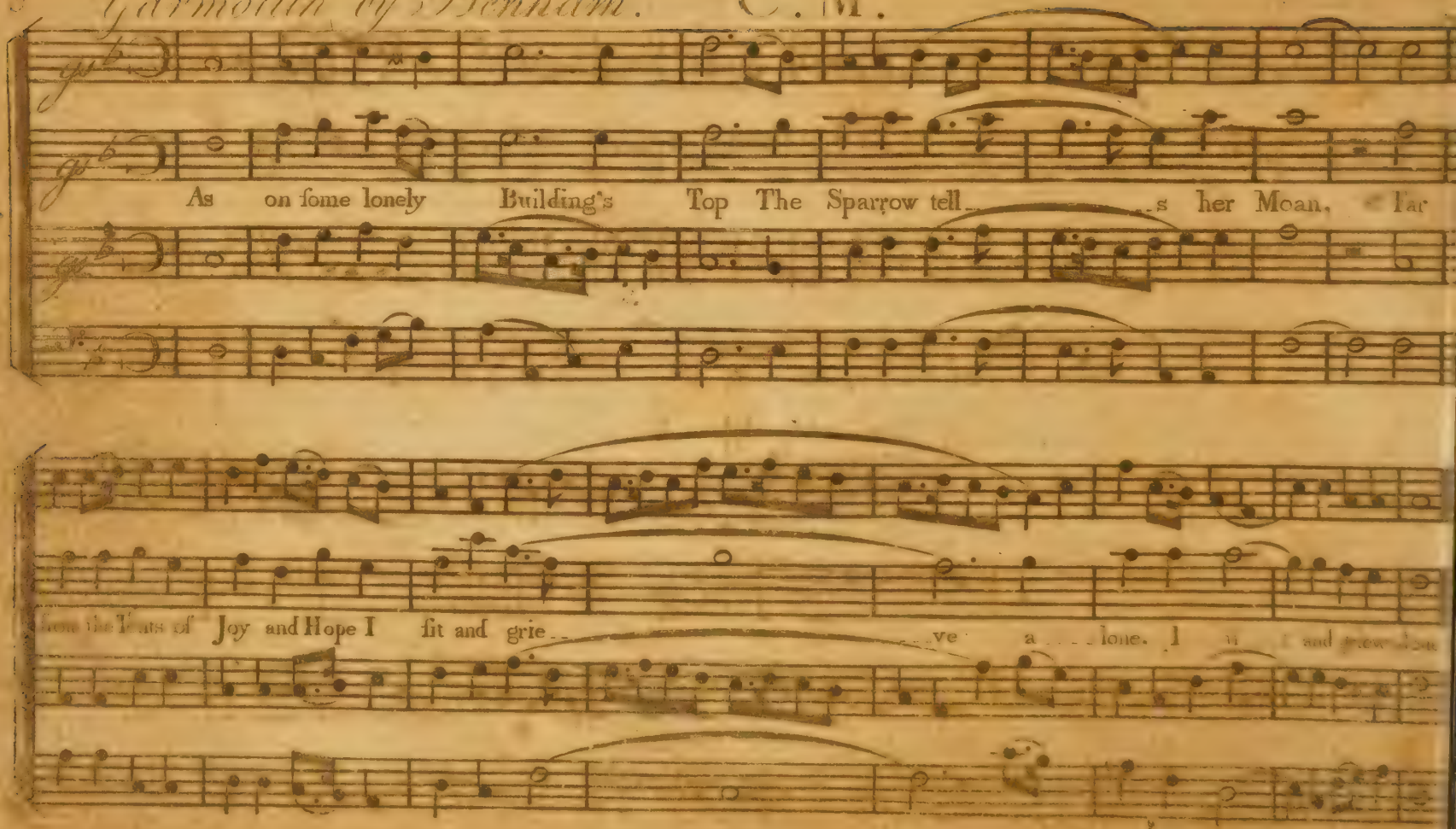


Yarmouth by Benham. C.M.




Lord what is Man, poor fee . . . . . ble Ma . . n, Born of the Ear . . . . . th at first?
His Life a Shadow, light and vain. Still hafting to the Duf . . . . t his
His Life a Shadow, light and vain. Still hafting to the Duf . . . t his Still hafting to the
the Duf . . . t his

Yarmouth by Benham. C. M.



Trumbull by Benham C.M.

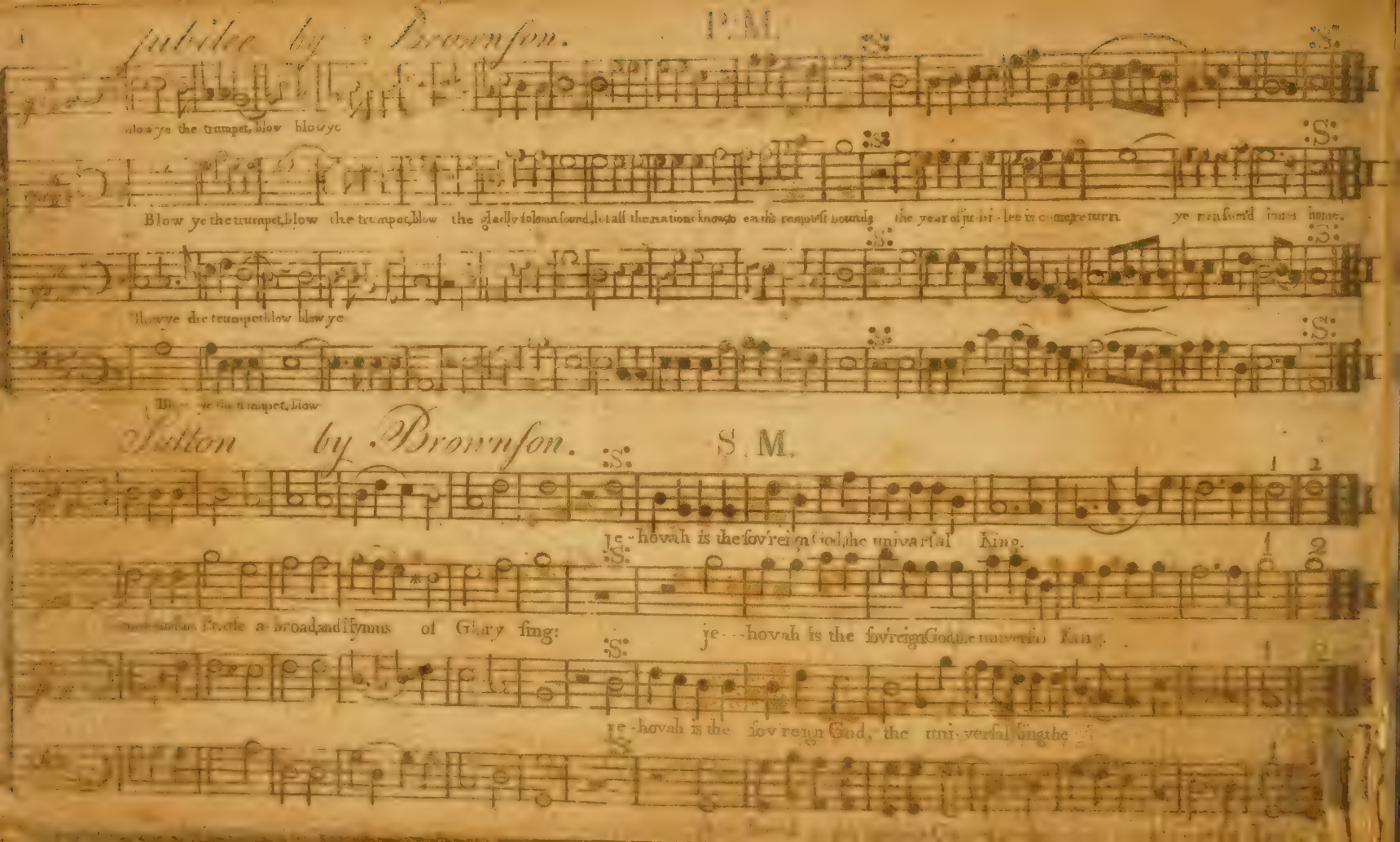
Lord, what is Man, poor fee - - - - - - - - ble Ma - - n, Born of the Ear - - - th at first?

His Life a Shadow, light and vain, Still hasting to the Duf - - - - - t his

His Life a Shadow, light and vain, Still hasting to the Duf - - - t his Still hasting to the Duf

to the Duf - - - - t his

Duf - - - - his



Jubilee by Brownson. P.M.

blow ye the trumpet, blow blow ye

Blow ye the trumpet, blow the trumpet, blow the gladly solemn sound, let all the nations know, to earth's remotest bounds the year of ju-bi-lee is come, return ye ransom'd inner home.

Blow ye the trumpet blow blow ye

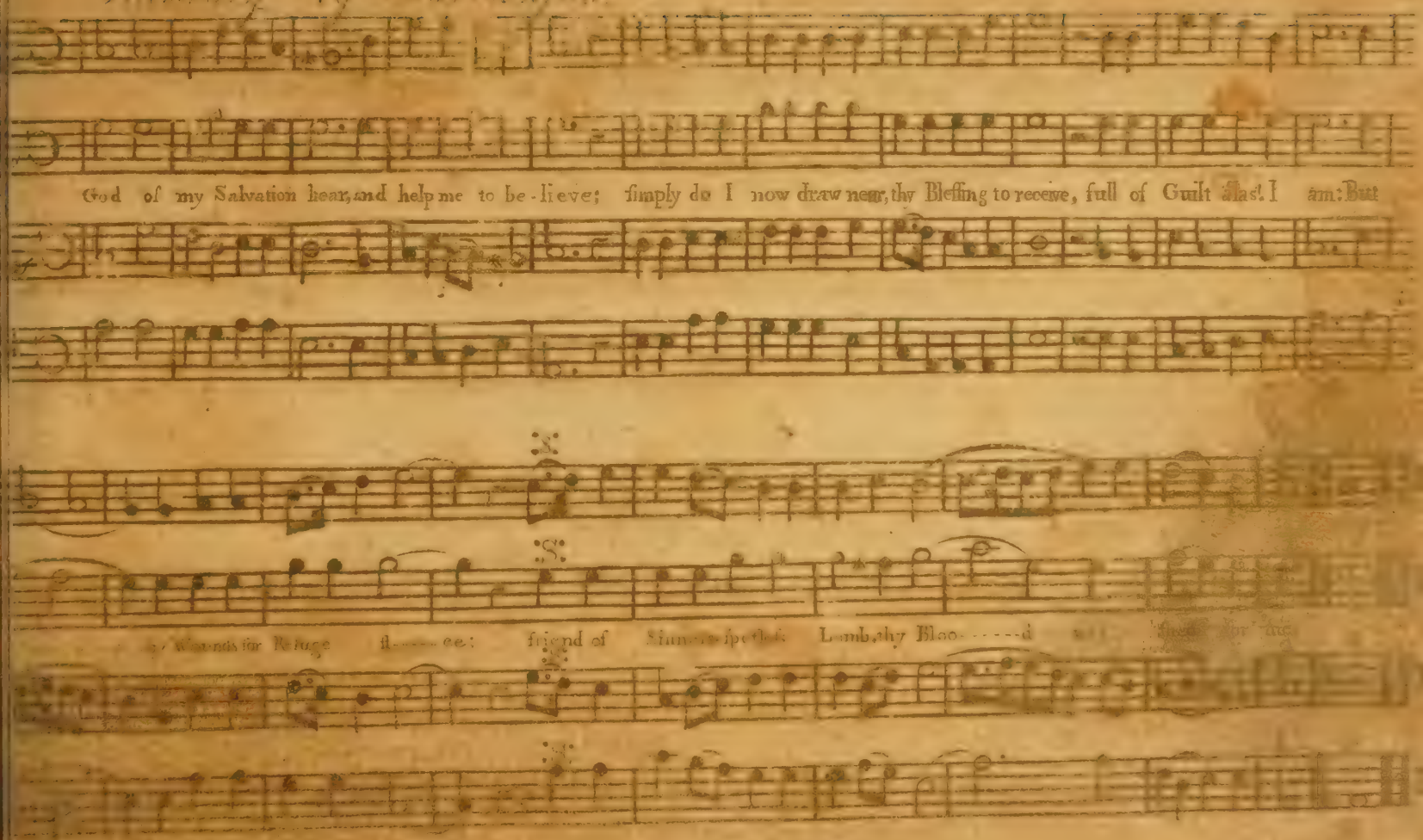
Blow ye the trumpet, blow

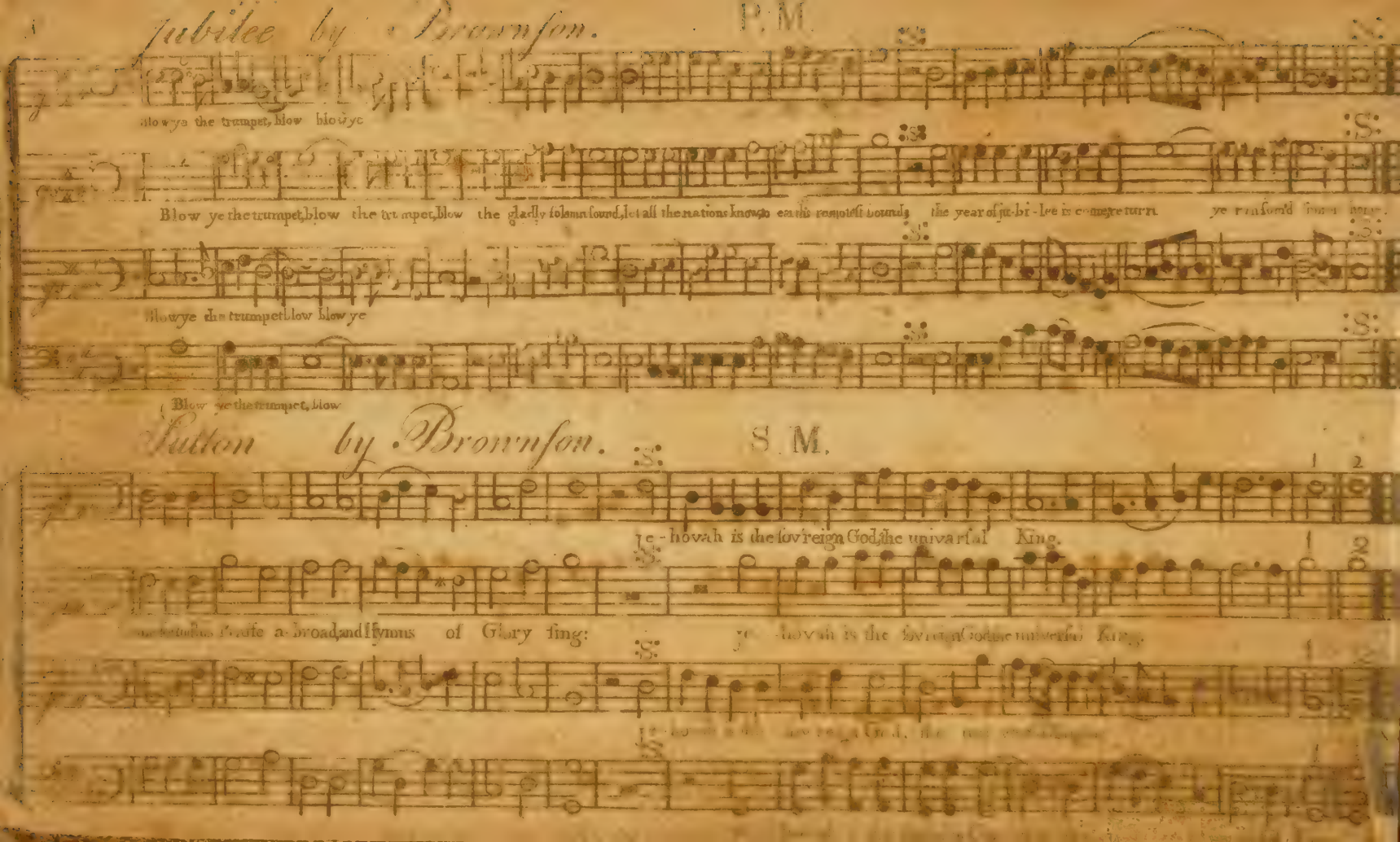
Sutton by Brownson. S.M.

Je-hovah is the sov'reign God, the univarsal King.

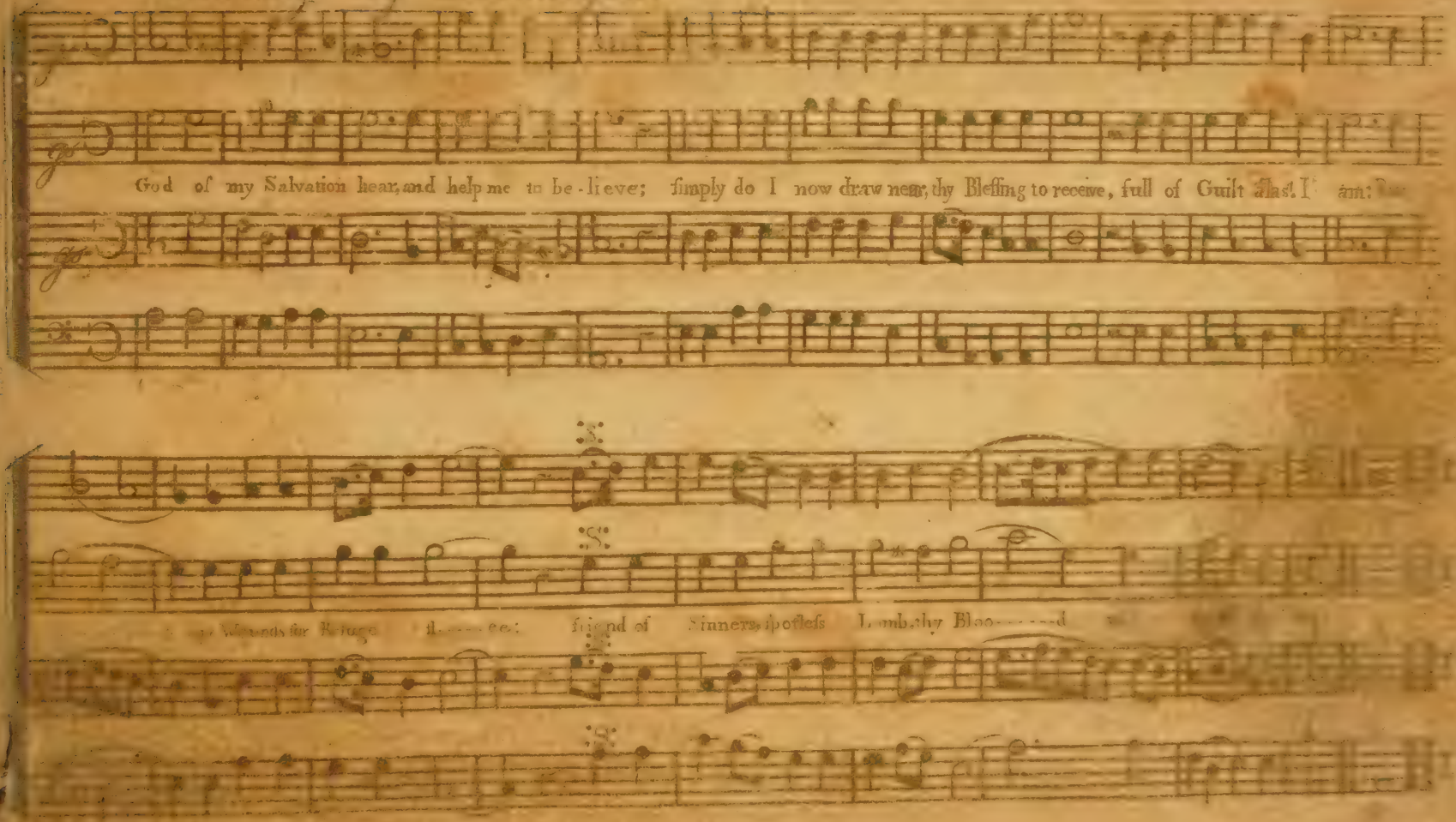
Sing to him Praise a-broad, and Hymns of Glory sing: je--hovah is the sov'reign God, the universal King.

Je-hovah is the sov'reign God, the uni-versal King the

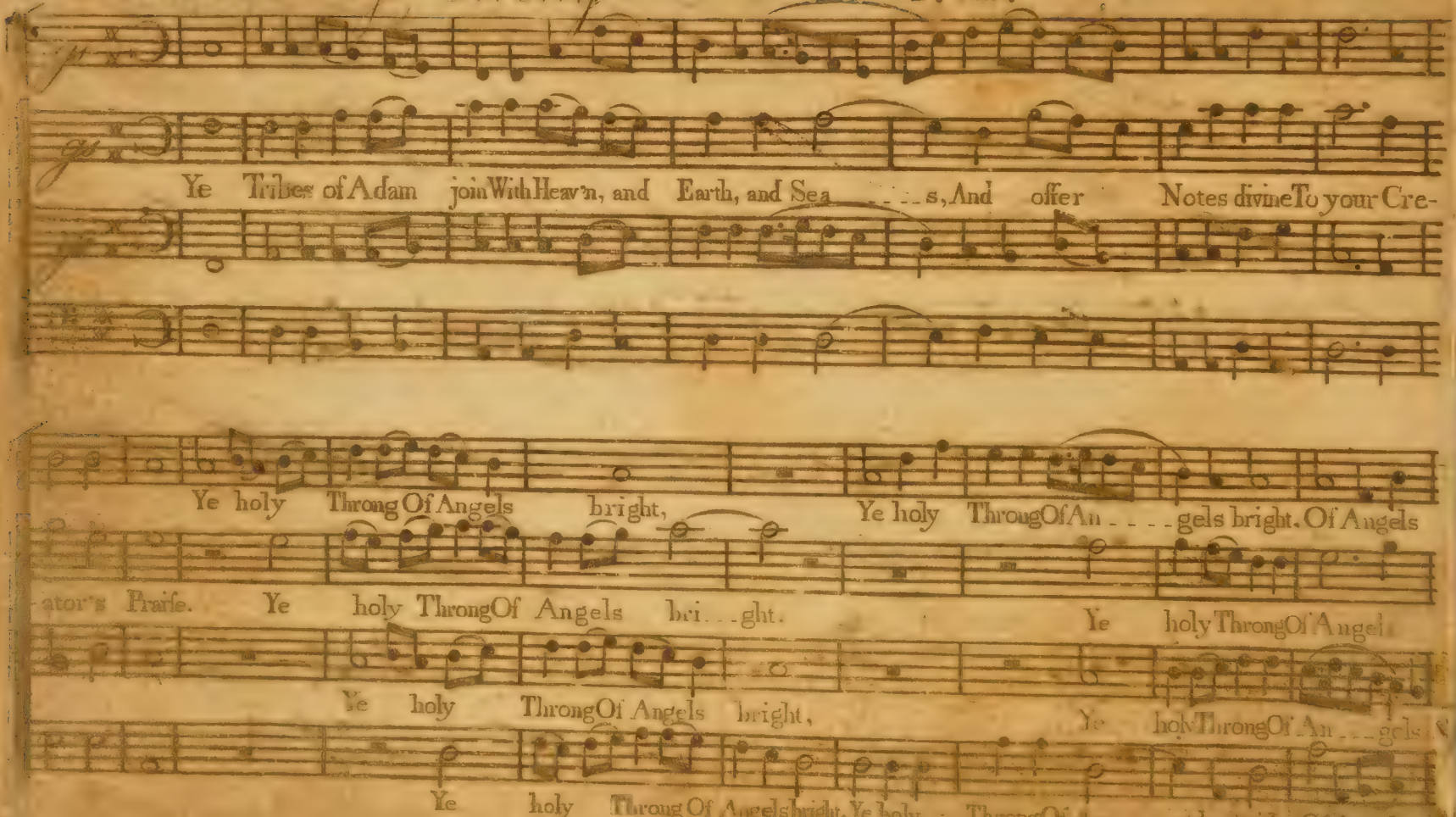

Salisbury by Brownson
God of my Salvation hear, and help me to be-lieve; simply do I now draw near, thy Blessing to receive, full of Guilt alas! I am: But
Wounds for Refuge fl----ee: friend of Sinners spotless Lamb, thy Bloo-----d

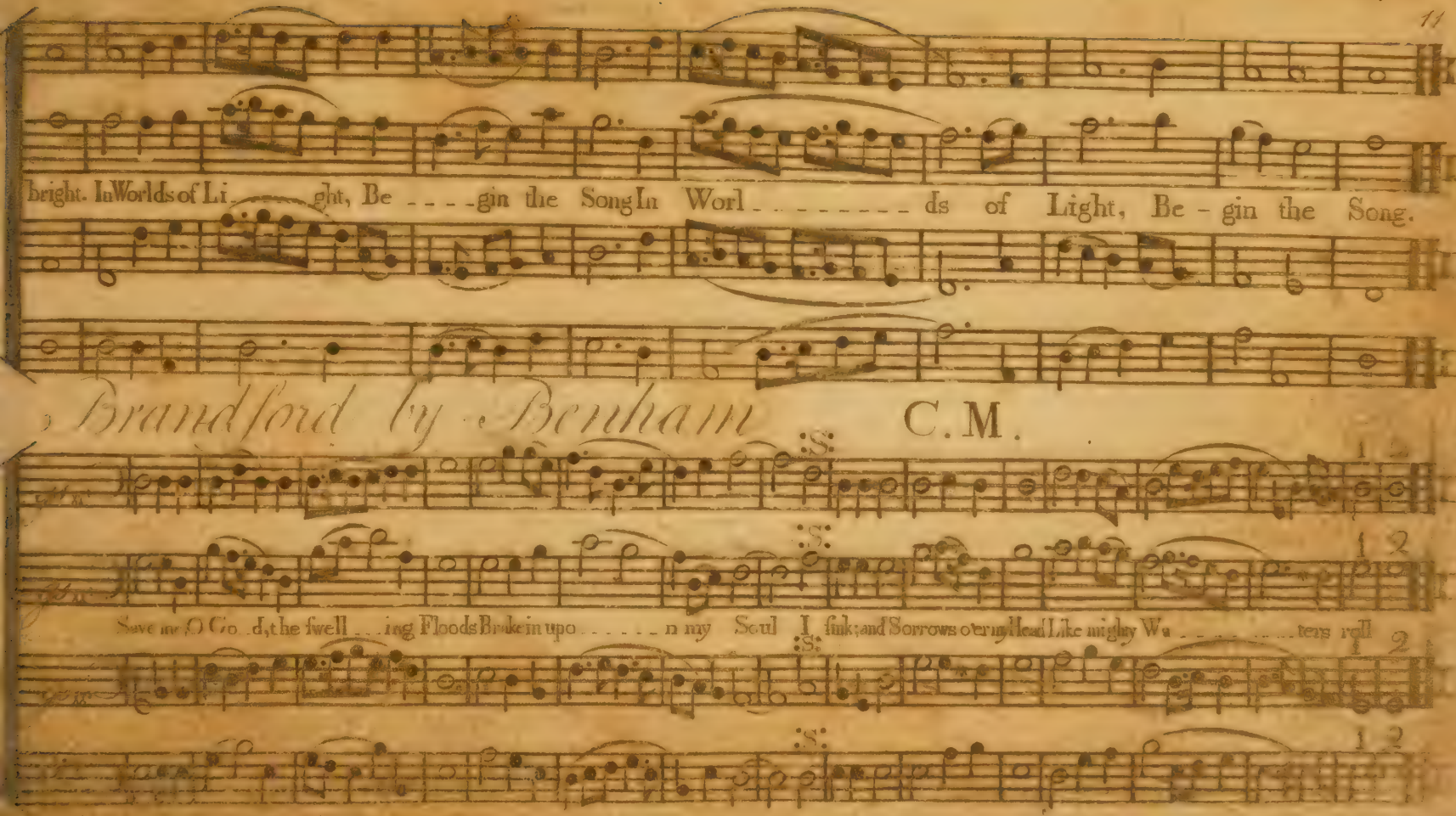

Jubilee by Brownson. P.M.
blow ye the trumpet, blow blow ye
Blow ye the trumpet, blow the trumpet, blow the gladly solemn sound, let all the nations know, to earth's remotest bounds the year of ju-bi-lee is come, return ye ransom'd
Blow ye the trumpet blow blow ye
Blow ye the trumpet, blow
Sutton by Brownson. S.M.
je-hovah is the sov'reign God, the univarsal King.
a-broad, and Hymns of Glory sing:
je-hovah is the sovreign God the universal King.

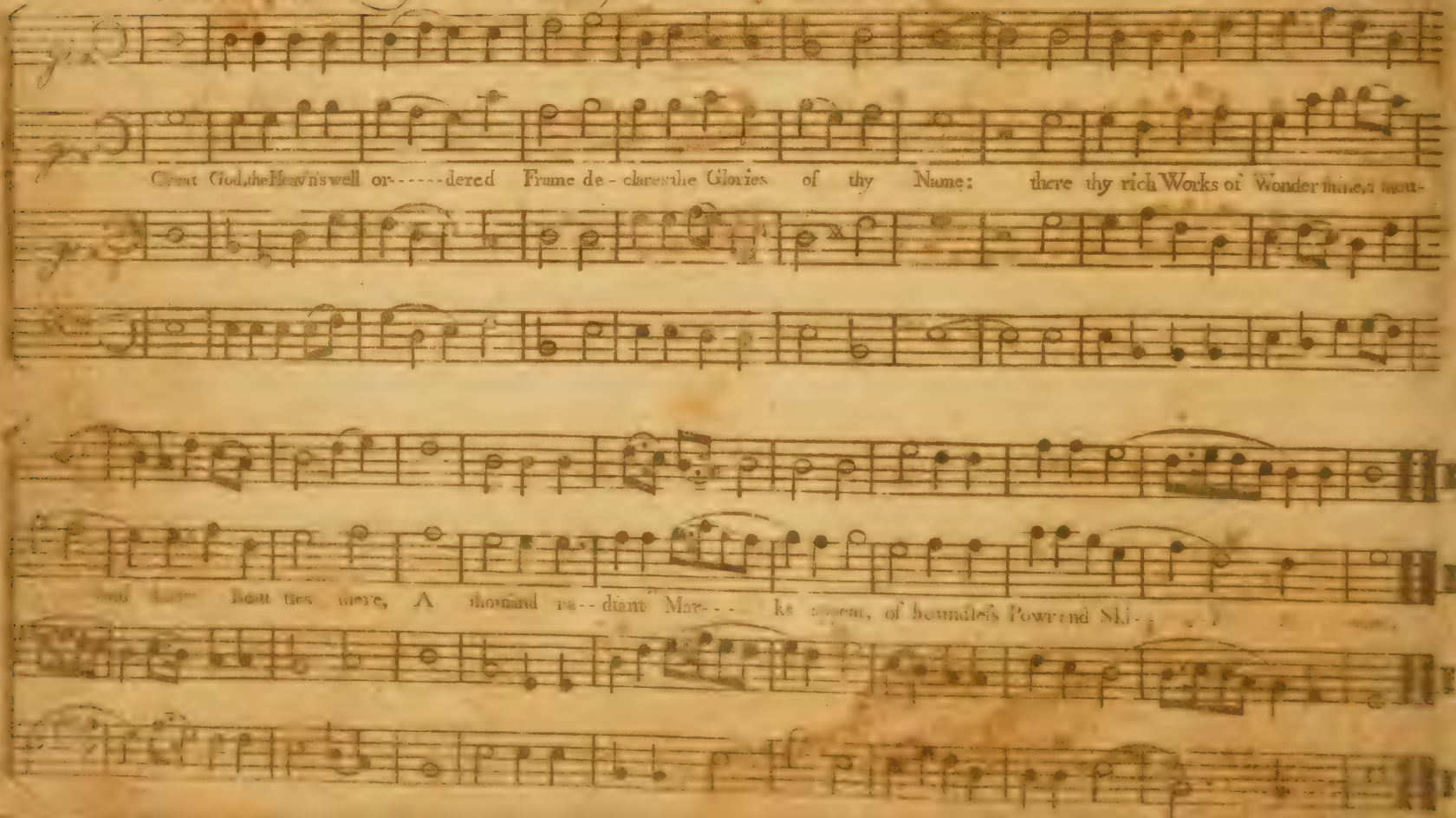
Salisbury by Stevenson



P. M.


Ye Tribes of Adam join With Heav'n, and Earth, and Sea s, And offer Notes divine To your Cre-
Ye holy Throng Of Angels bright, Ye holy Throng Of An gels bright. Of Angels
ator's Praise. Ye holy Throng Of Angels bri ght. Ye holy Throng Of Angels
Ye holy Throng Of Angels bright, Ye holy Throng Of An gels
Ye holy Throng Of Angels bright, Ye holy Throng Of

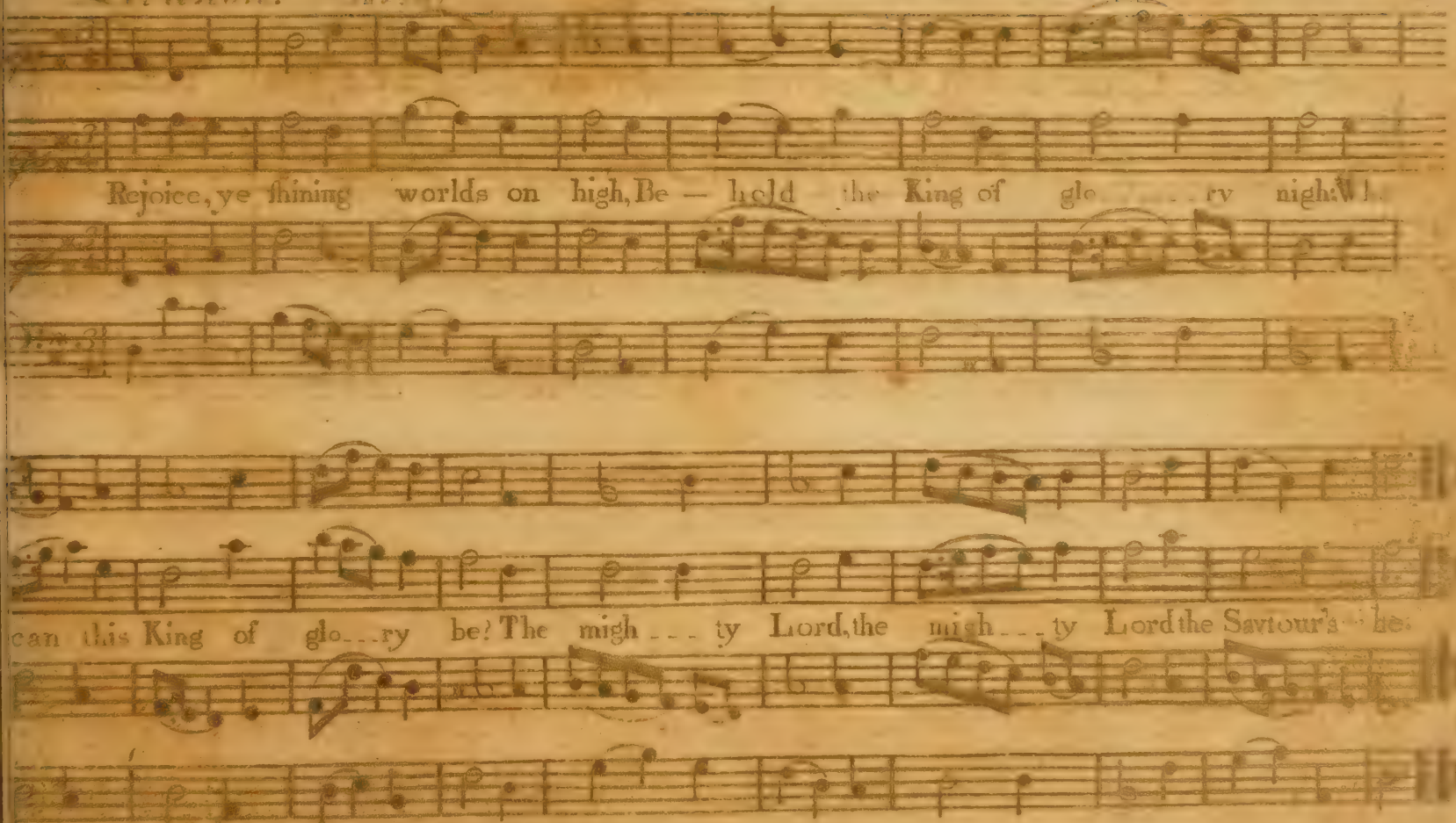

bright. In Worlds of Li ght, Be gin the Song In Worl ds of Light, Be - gin the Song.
Brandford by Benham
C.M.
Save me O Go d, the swell ing Floods Broke in upo n my Soul I sink; and Sorrows o'er my Head Like mighty Wa ters roll



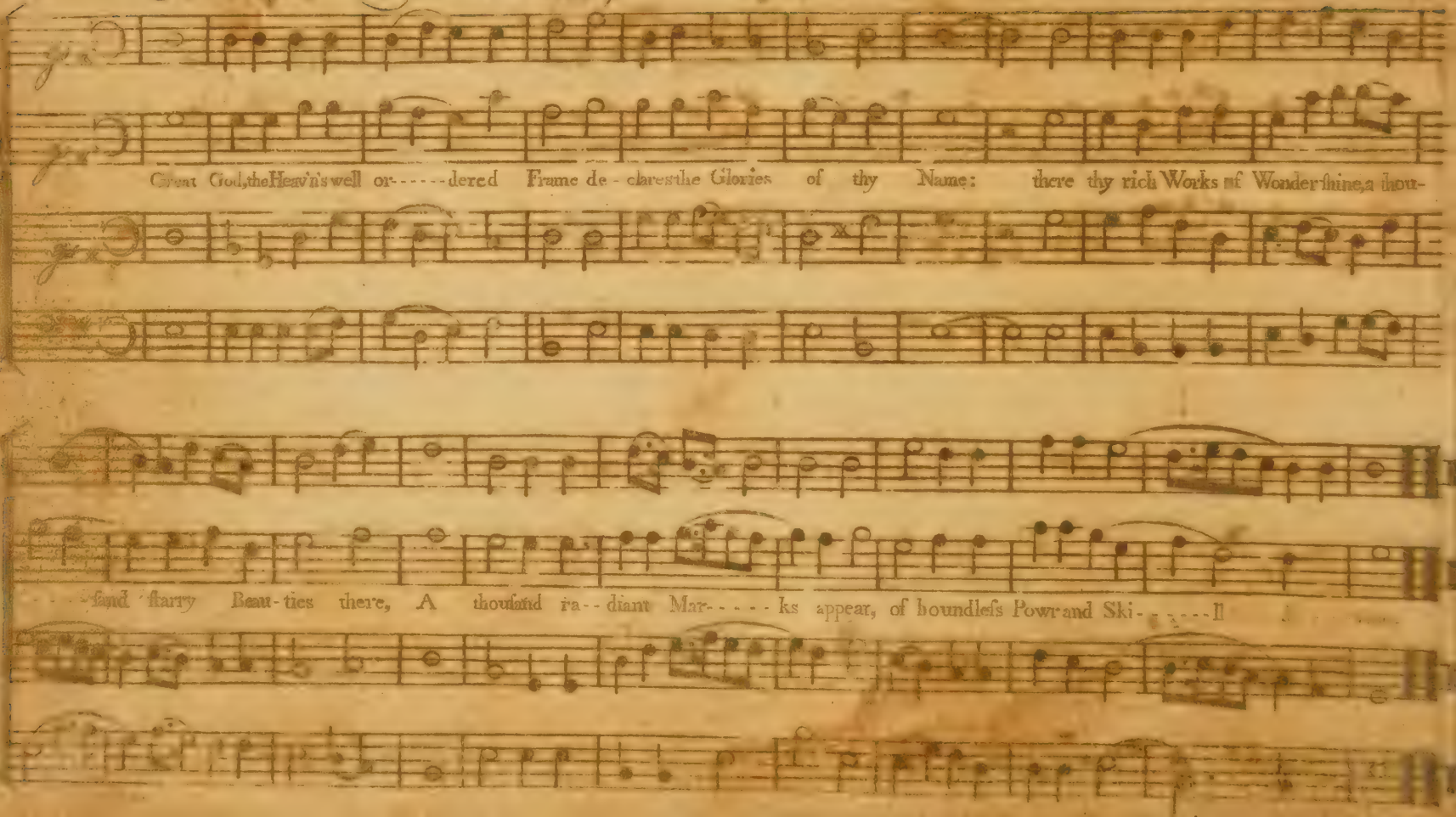
Great God, the Heav'n's well or-----dered Frame de-clares the Glories of thy Name: there thy rich Works of Wonder shine, a thou-

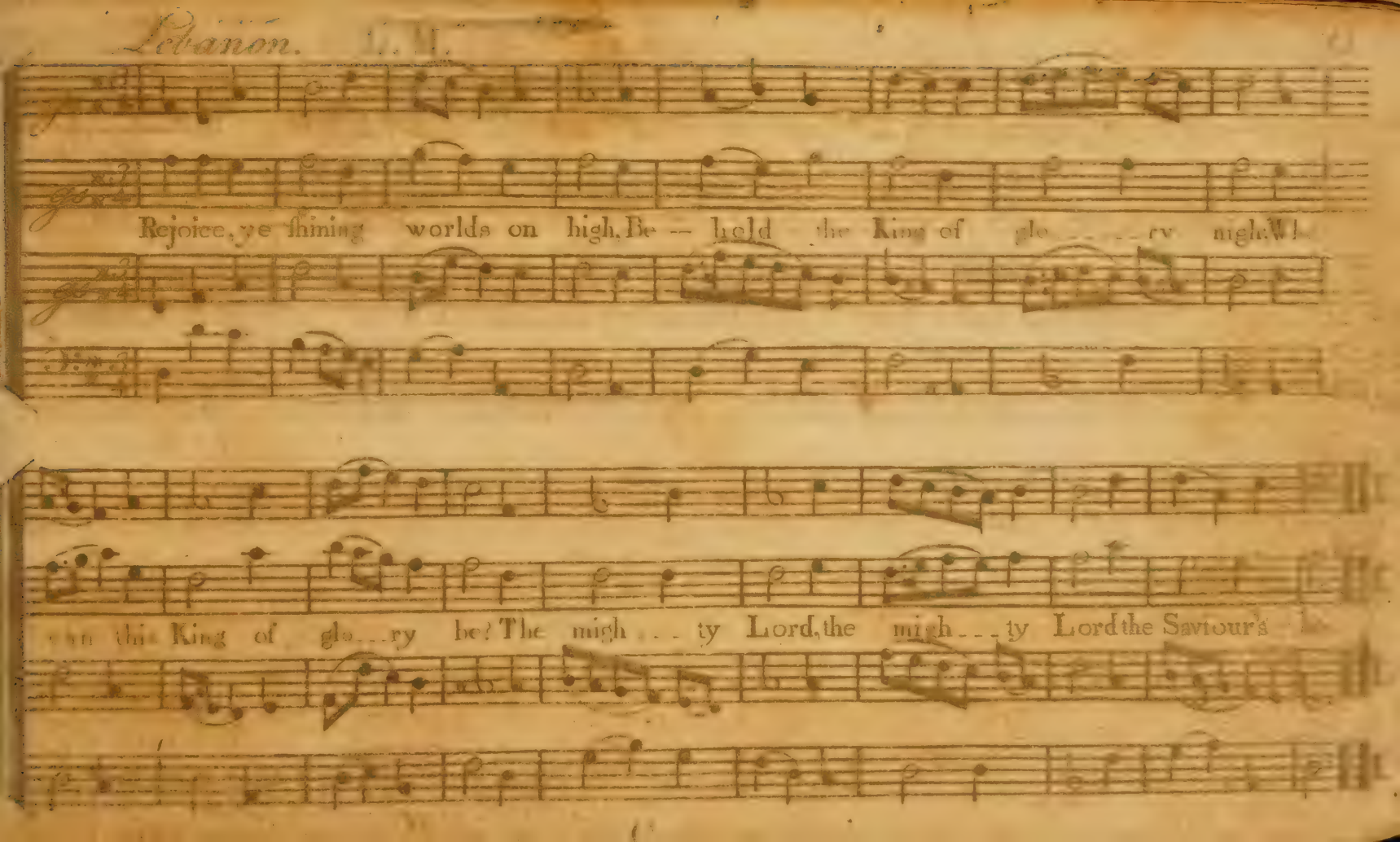
and [illegible] Beau ties there, A thousand ra--diant Mar--- ks appear, of boundless Pow'r and Ski-

Lebanon. L. M.

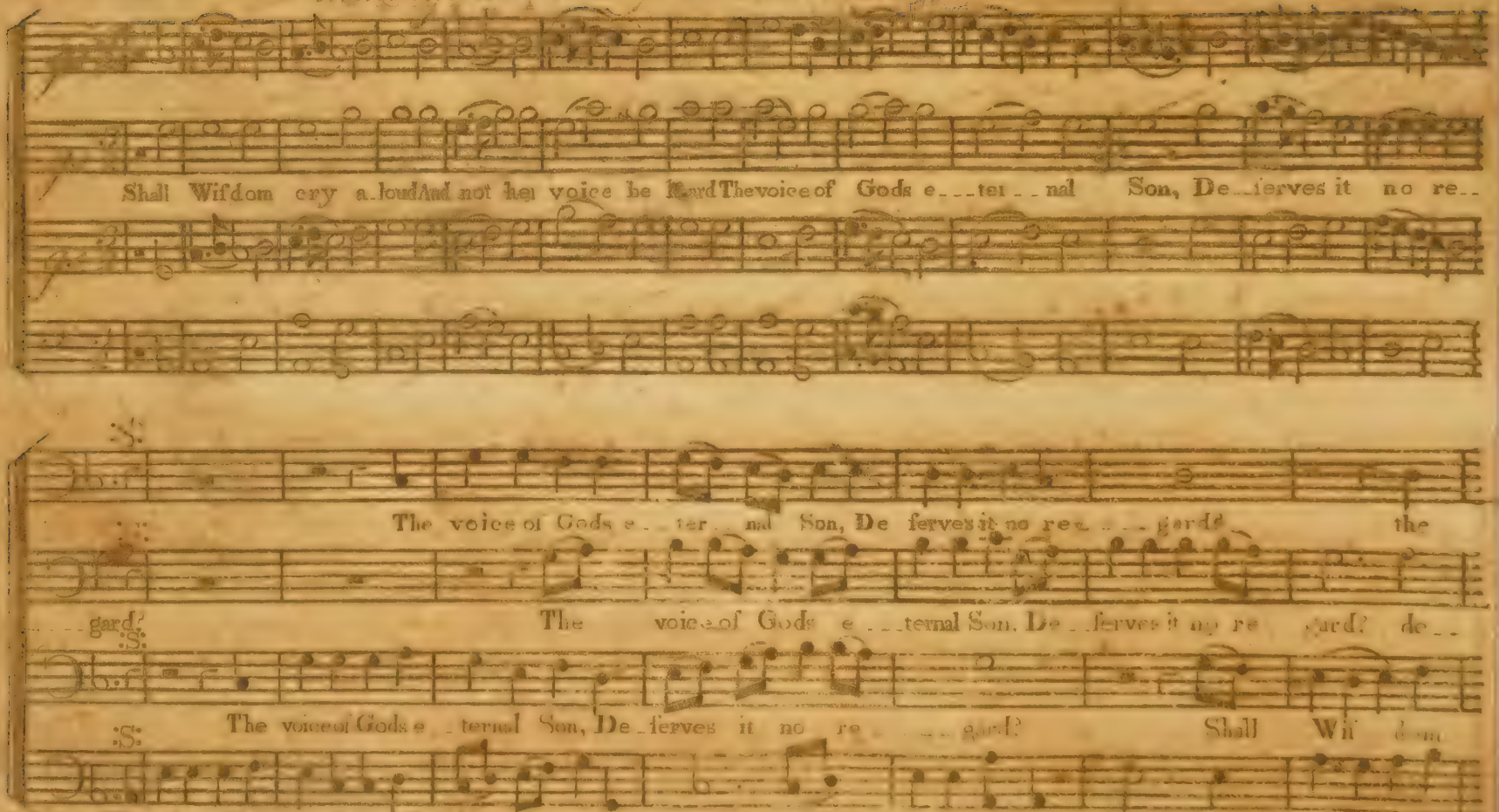

Rejoice, ye shining worlds on high, Be — hold the King of glo . . . ry nigh: W
can this King of glo . . . ry be? The migh . . . ty Lord, the migh . . . ty Lord the Savtour's he.

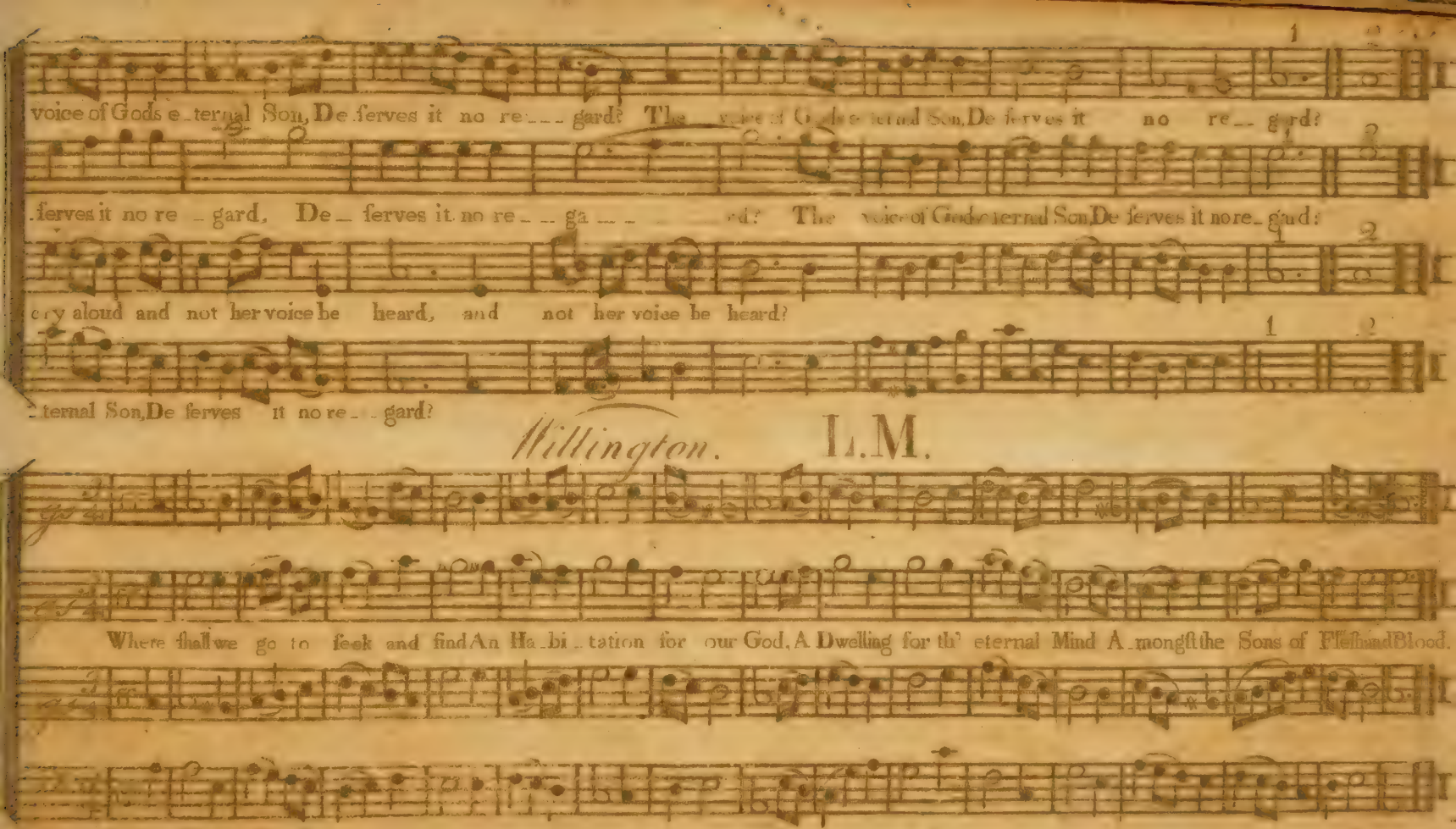
Colchester by Brownson. P.M.




Lebanon. L. M.
Rejoice, ye shining worlds on high, Be -- hold the King of glo - - - - ry nigh: Wh
can this King of glo - - ry be? The migh - - - ty Lord, the migh - - - ty Lord the Saviour's

Framingham by Billings S.M.





voice of Gods e_ternal Son, De ſerves it no re___ gard? The voice of Gods e_ternal Son, De ſerves it no re__ gard?

_ſerves it no re _ gard, De _ ſerves it no re__ ga_____ rd? The voice of Gods e_ternal Son, De ſerves it no re_ gard:

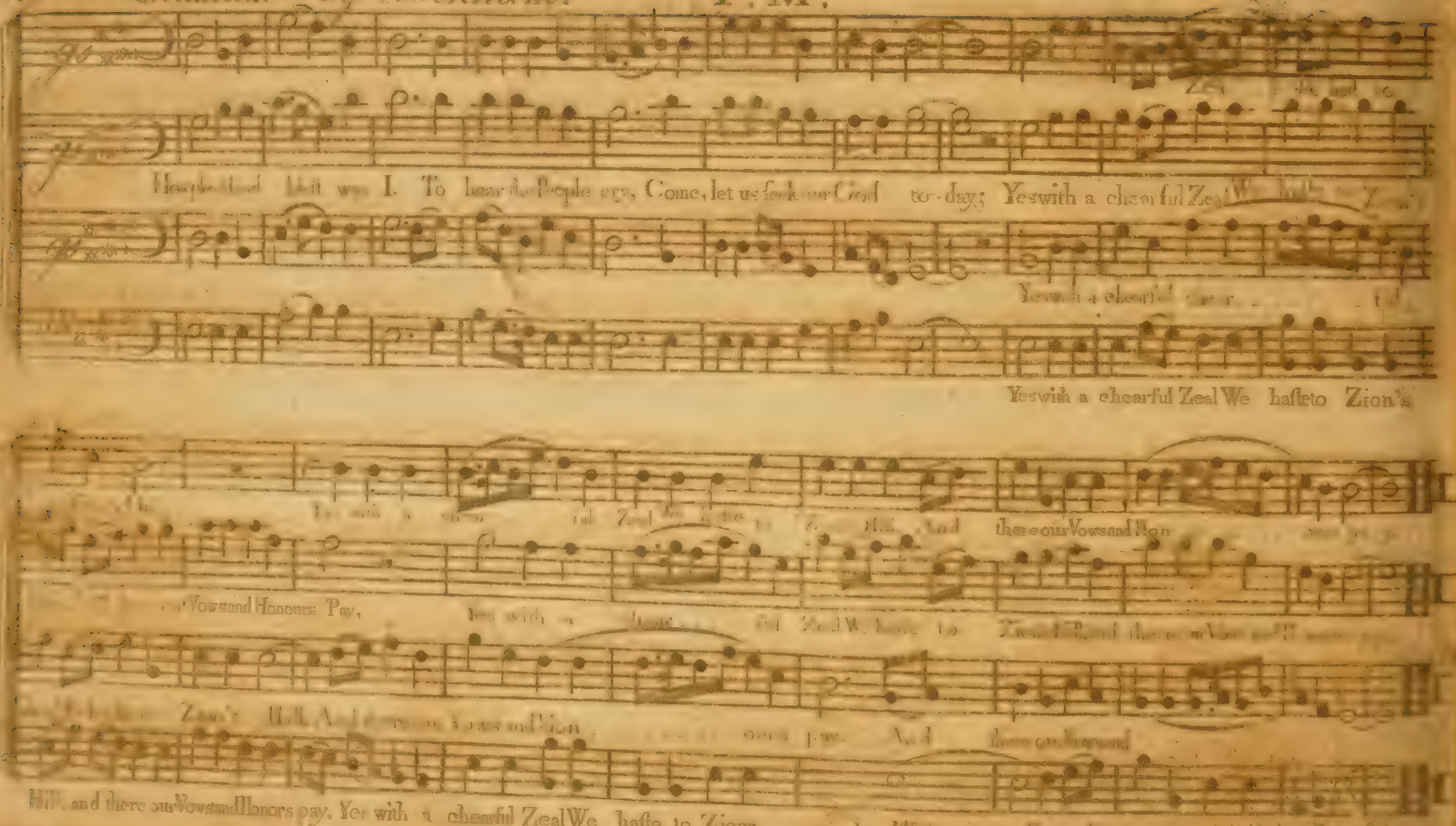
cry aloud and not her voice be heard, and not her voice be heard?

_ternal Son, De ſerves it no re__ gard?

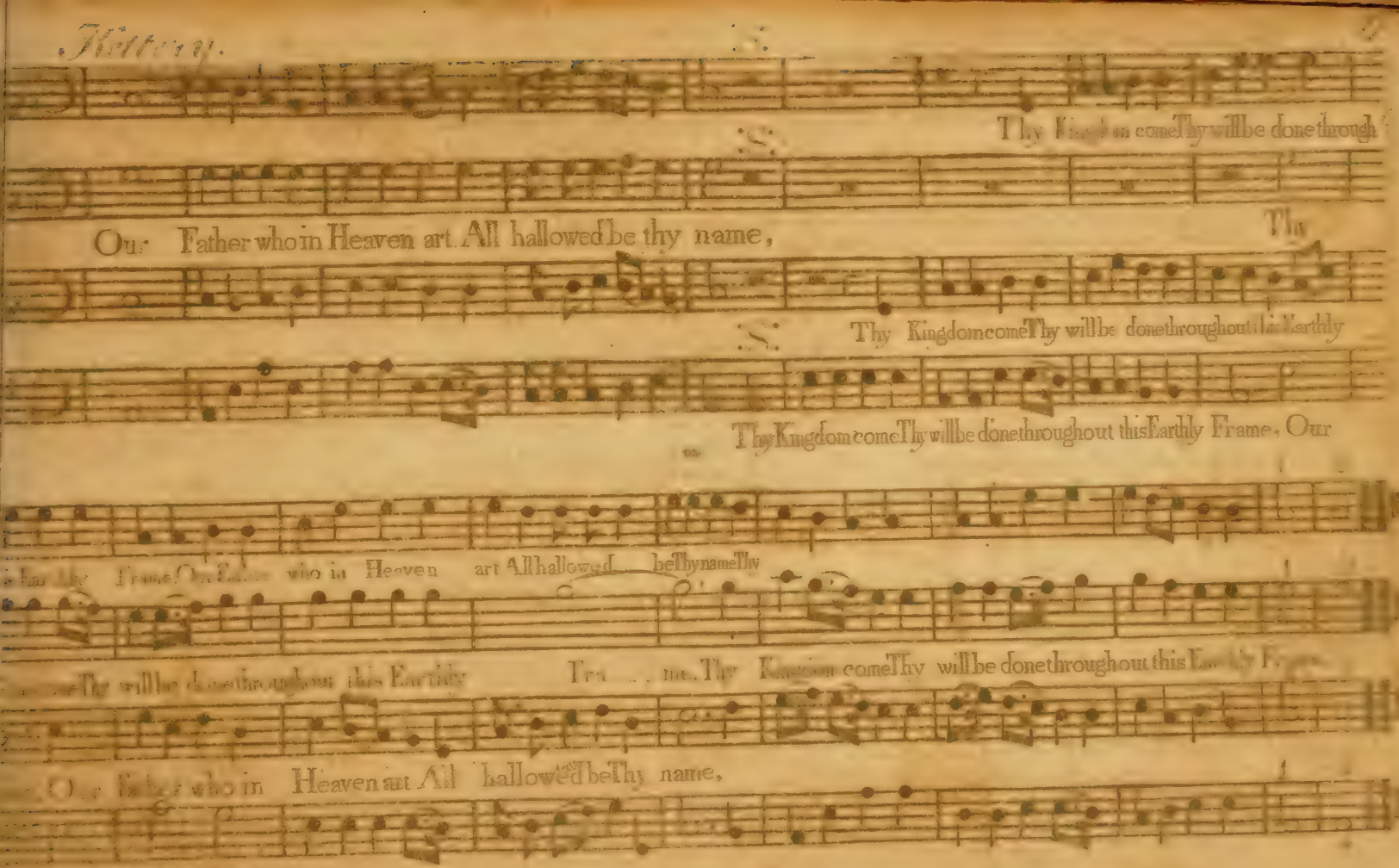
Willington. L.M.

Where ſhall we go to ſeek and find An Ha_bi_tation for our God, A Dwelling for th' eternal Mind A_mongſt the Sons of Fleſh and Blood.

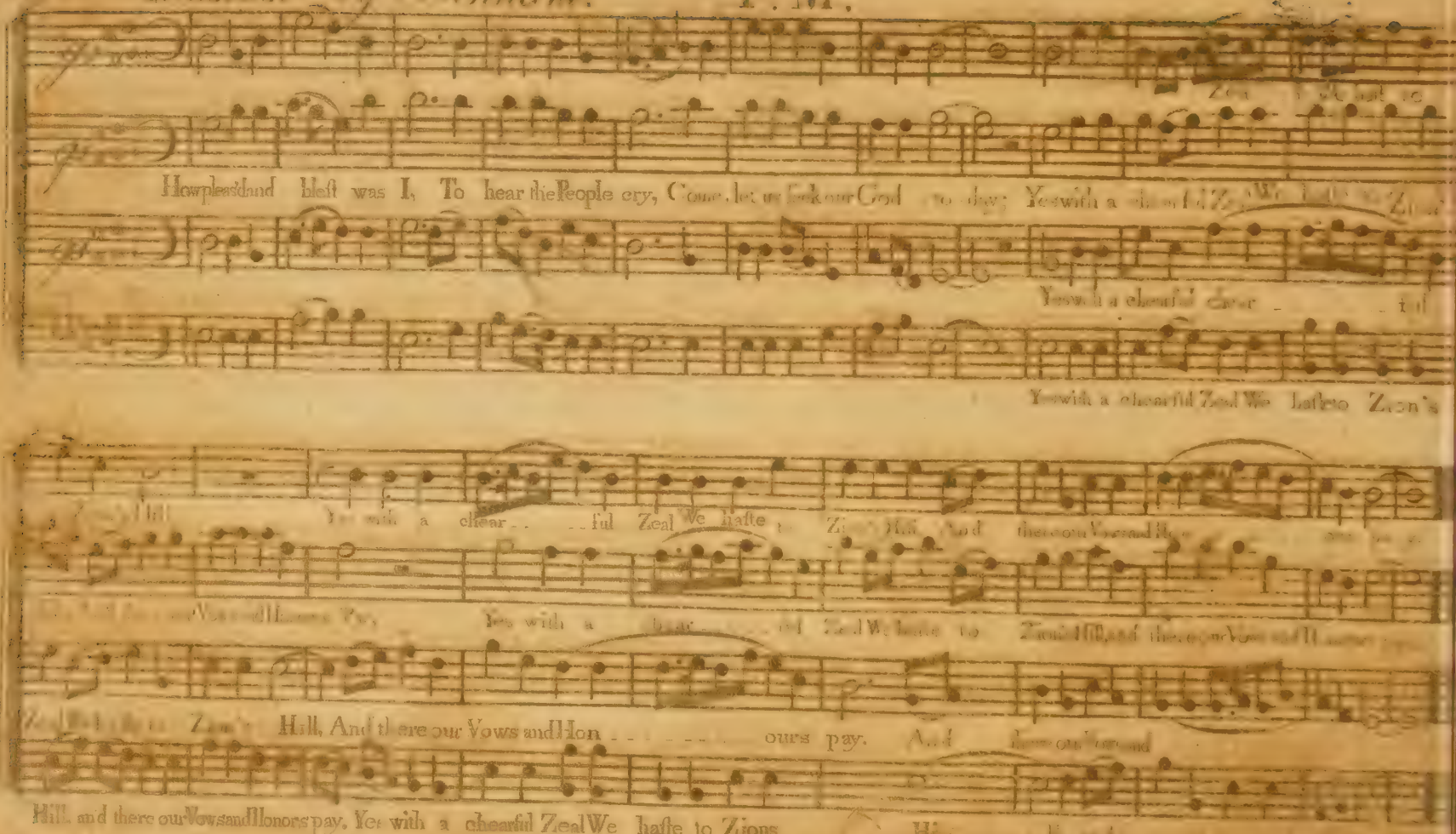
Chatham by Benham. P.M.

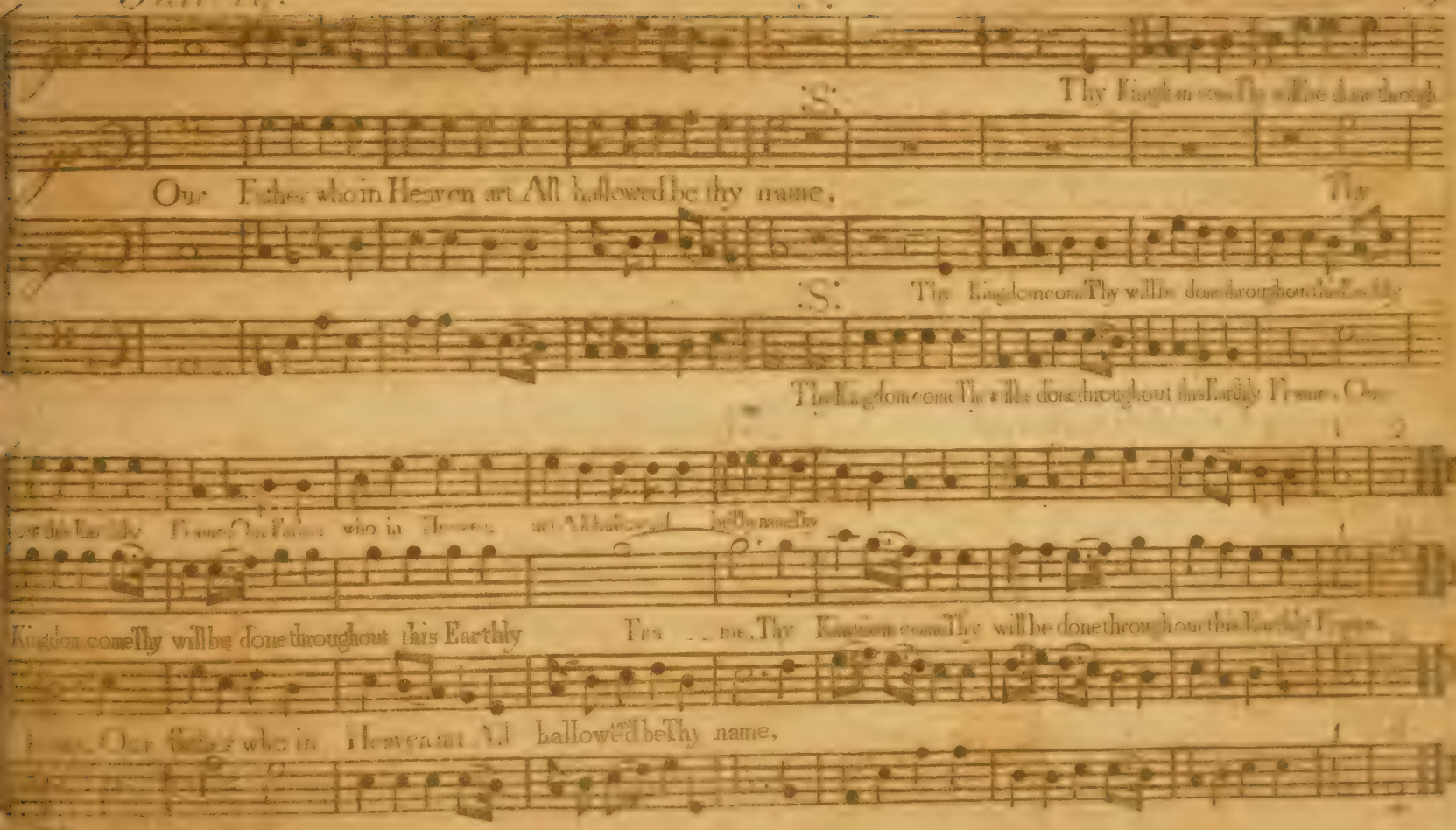


Kettering.

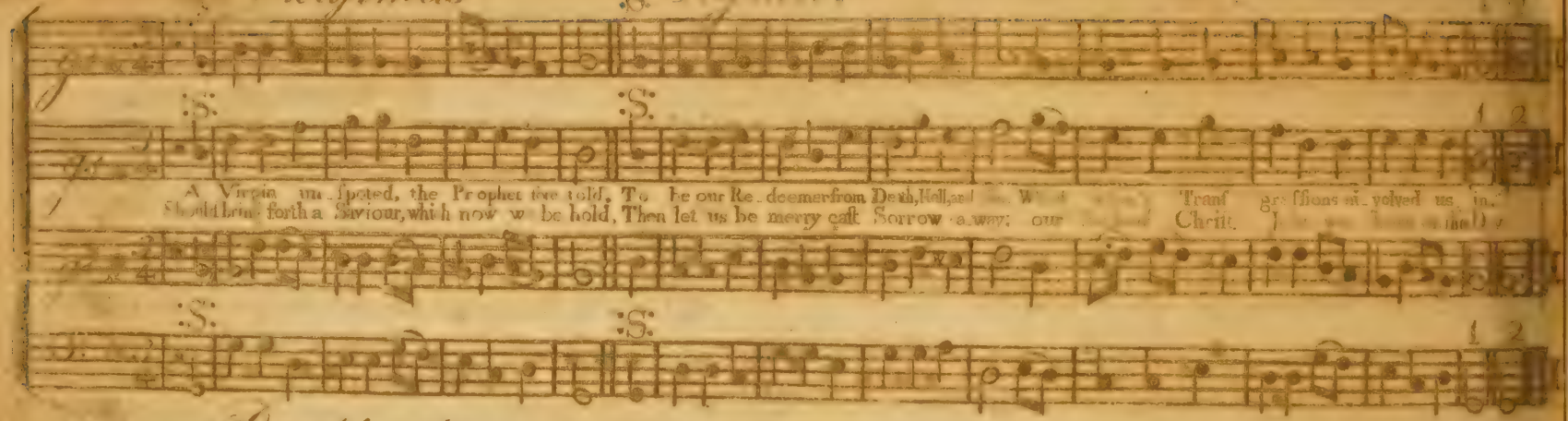

Thy Kingdom come Thy will be done through
Our Father who in Heaven art All hallowed be thy name,
Thy
Thy Kingdom come Thy will be done throughout this Earthly
Thy Kingdom come Thy will be done throughout this Earthly Frame. Our
Earthly Frame Our Father who in Heaven art All hallowed be Thy name Thy
come Thy will be done throughout this Earthly
Tra . . me. Thy Kingdom come Thy will be done throughout this Earthly
Our Father who in Heaven art All hallowed be Thy name,

Chatham by Benham. P. M.

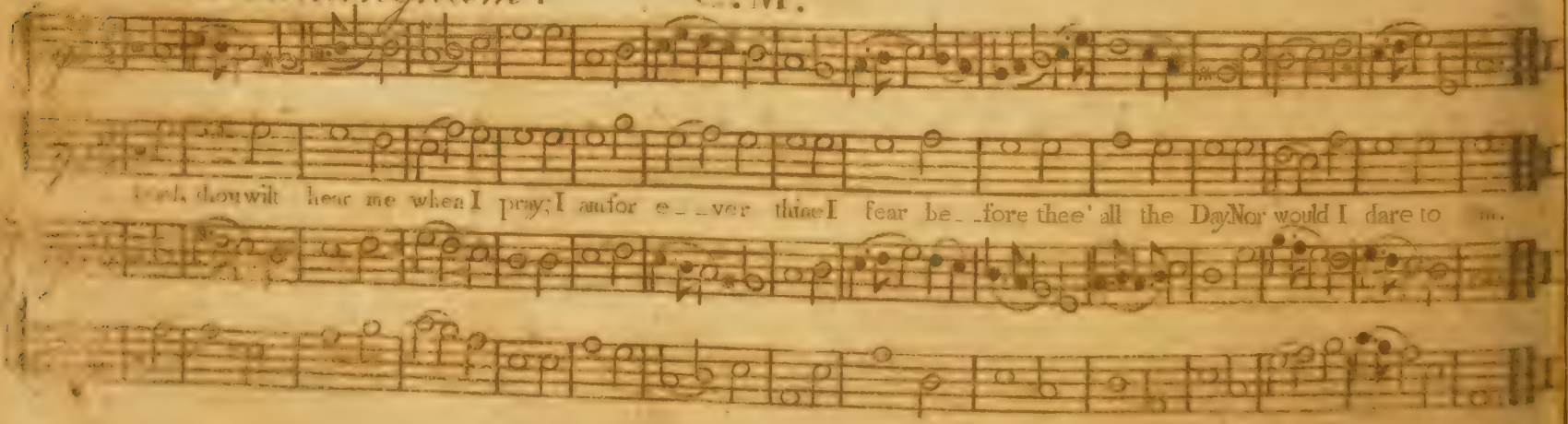



S.
Thy Kingdom come Thy will be done through
Our Father who in Heaven art All hallowed be thy name, Thy
S. Thy Kingdome come Thy will be done throughout this Earthly
Thy Kingdome come Thy will be done throughout this Earthly Frame, Our
this Earthly Frame Our Father who in Heaven art All hallowed be Thy name Thy
Kingdom come Thy will be done throughout this Earthly Fra me. Thy Kingdom come Thy will be done throughout this Earthly Frame
Our father who in Heaven art All hallowed be Thy name,

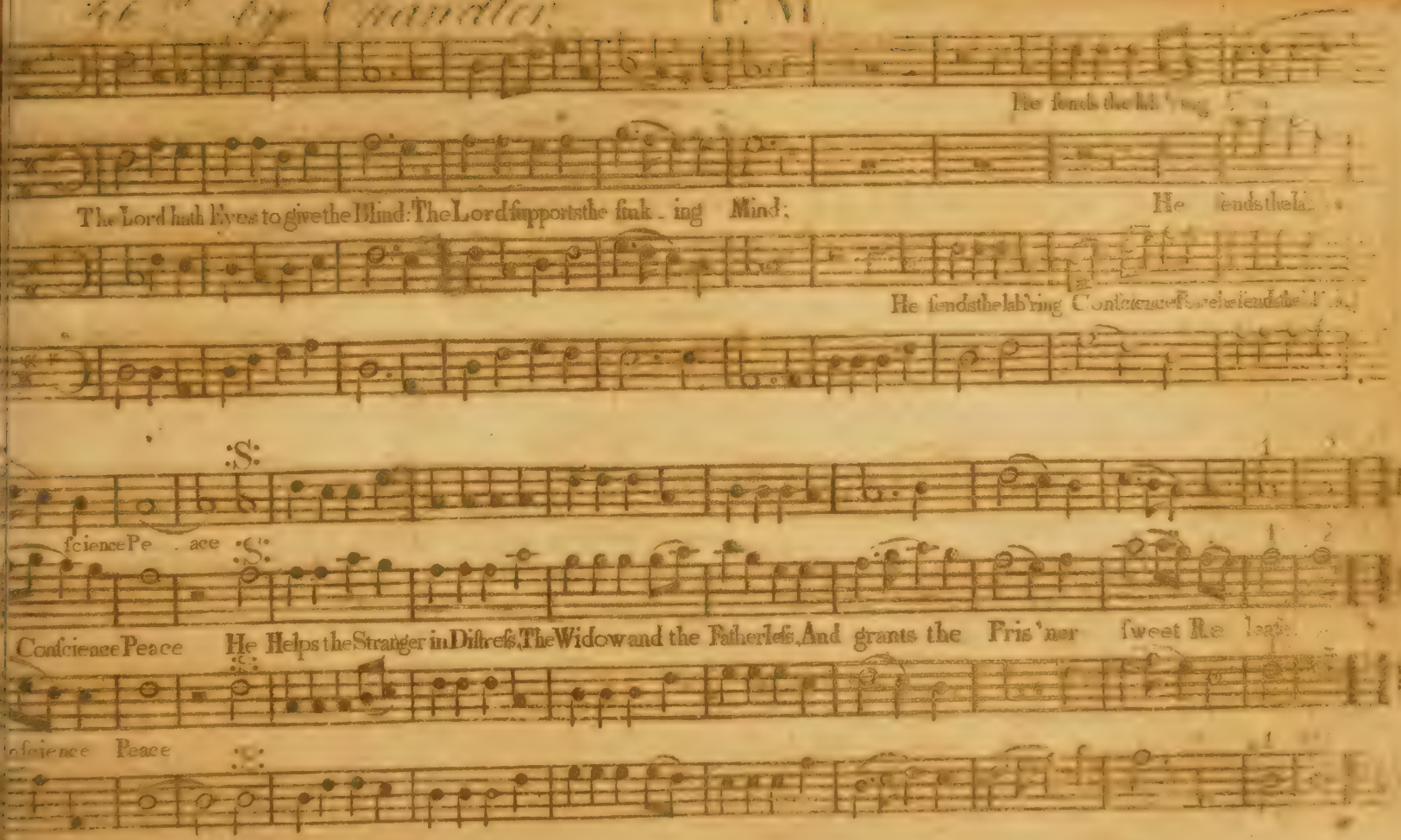
Christmas Hymn.

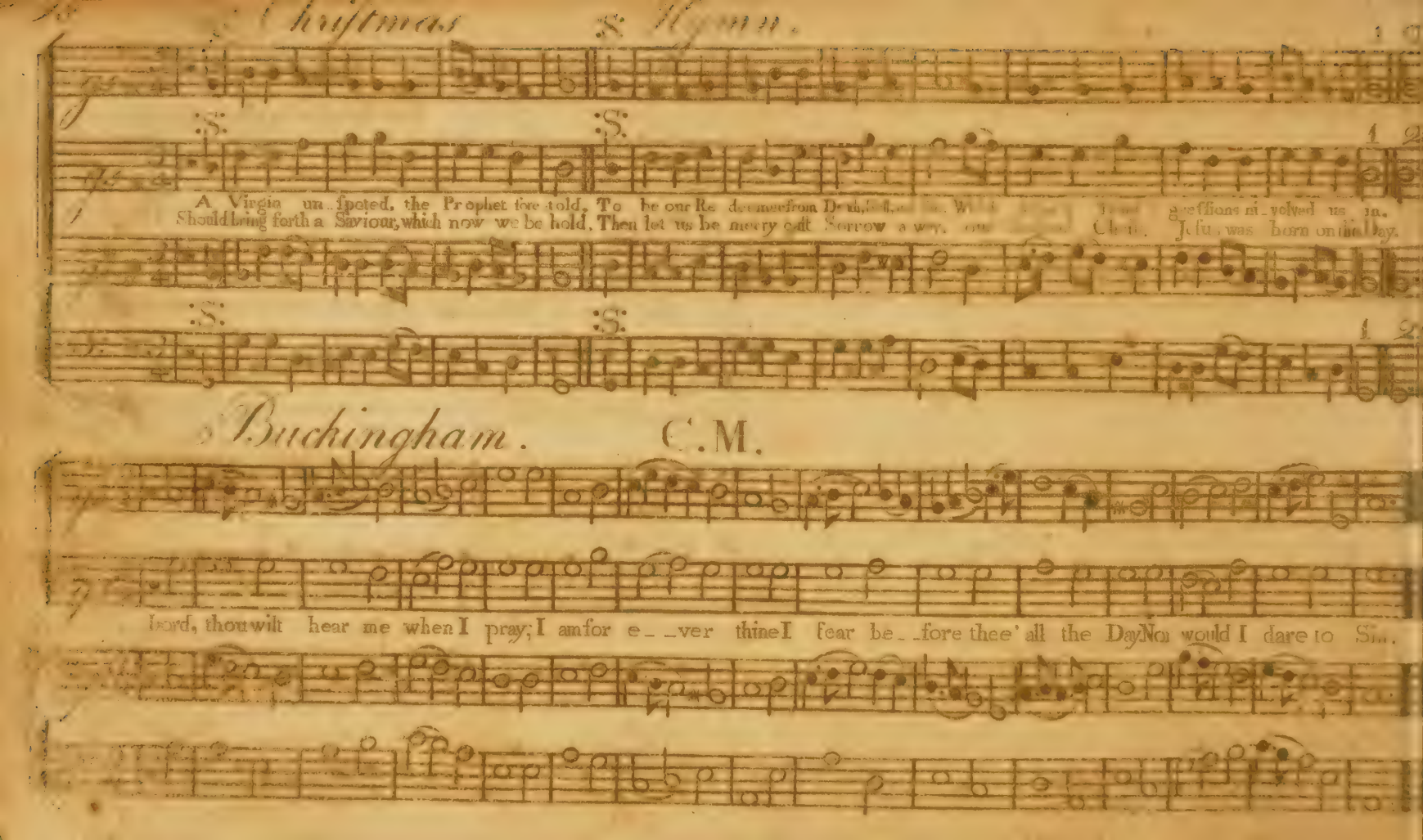


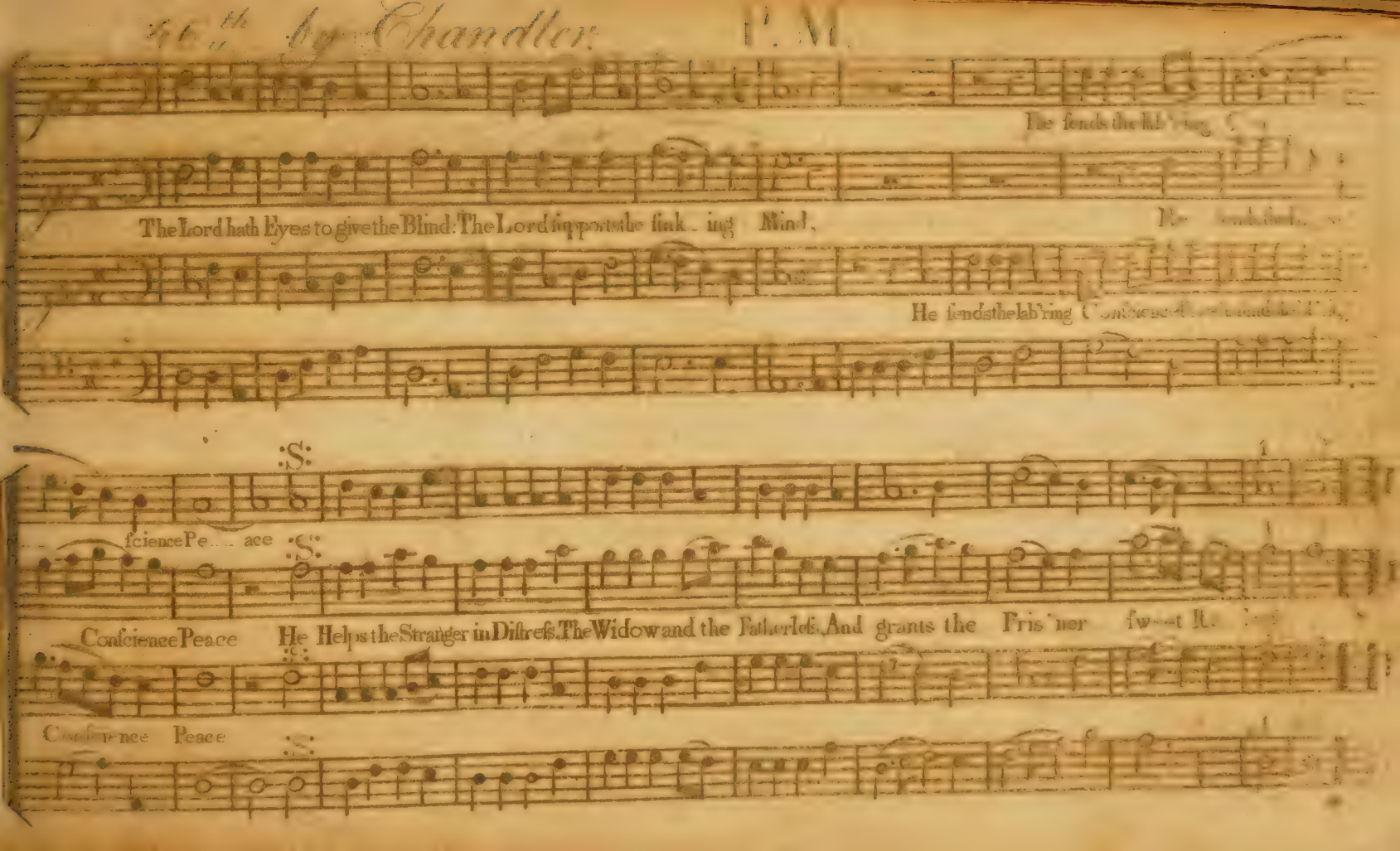
Buchingham. C.M.

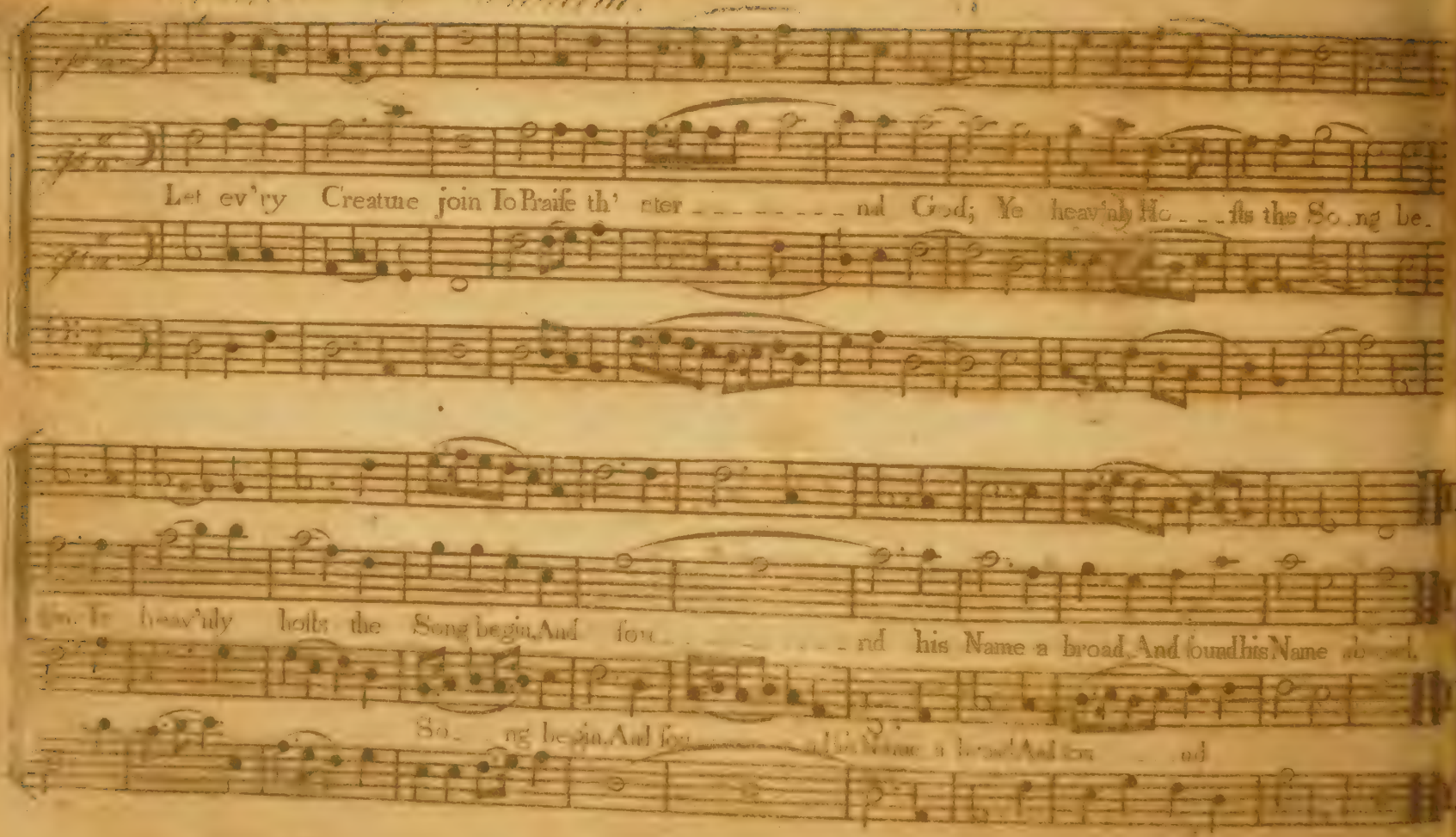


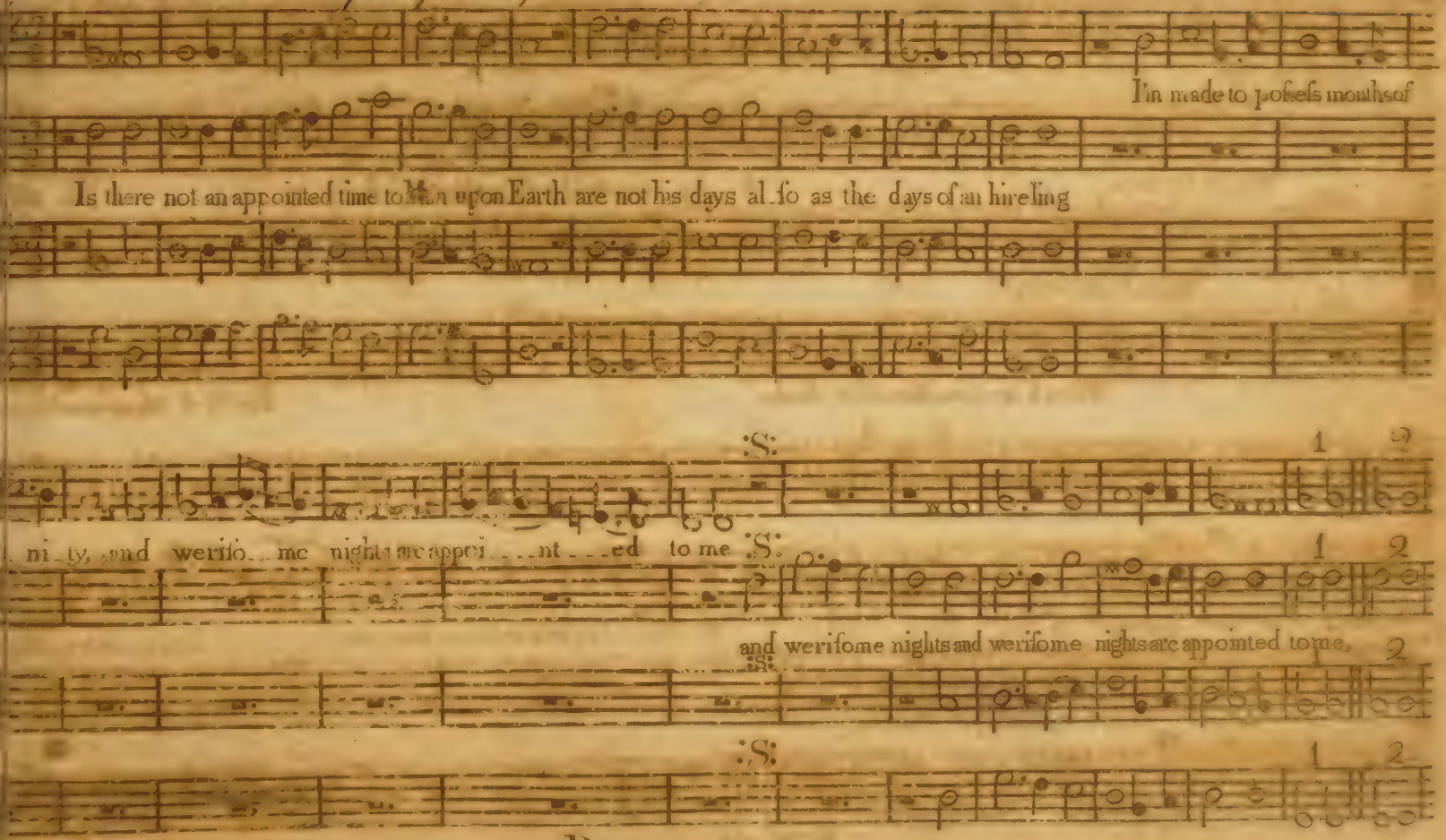
46th by Chandler. P. M.

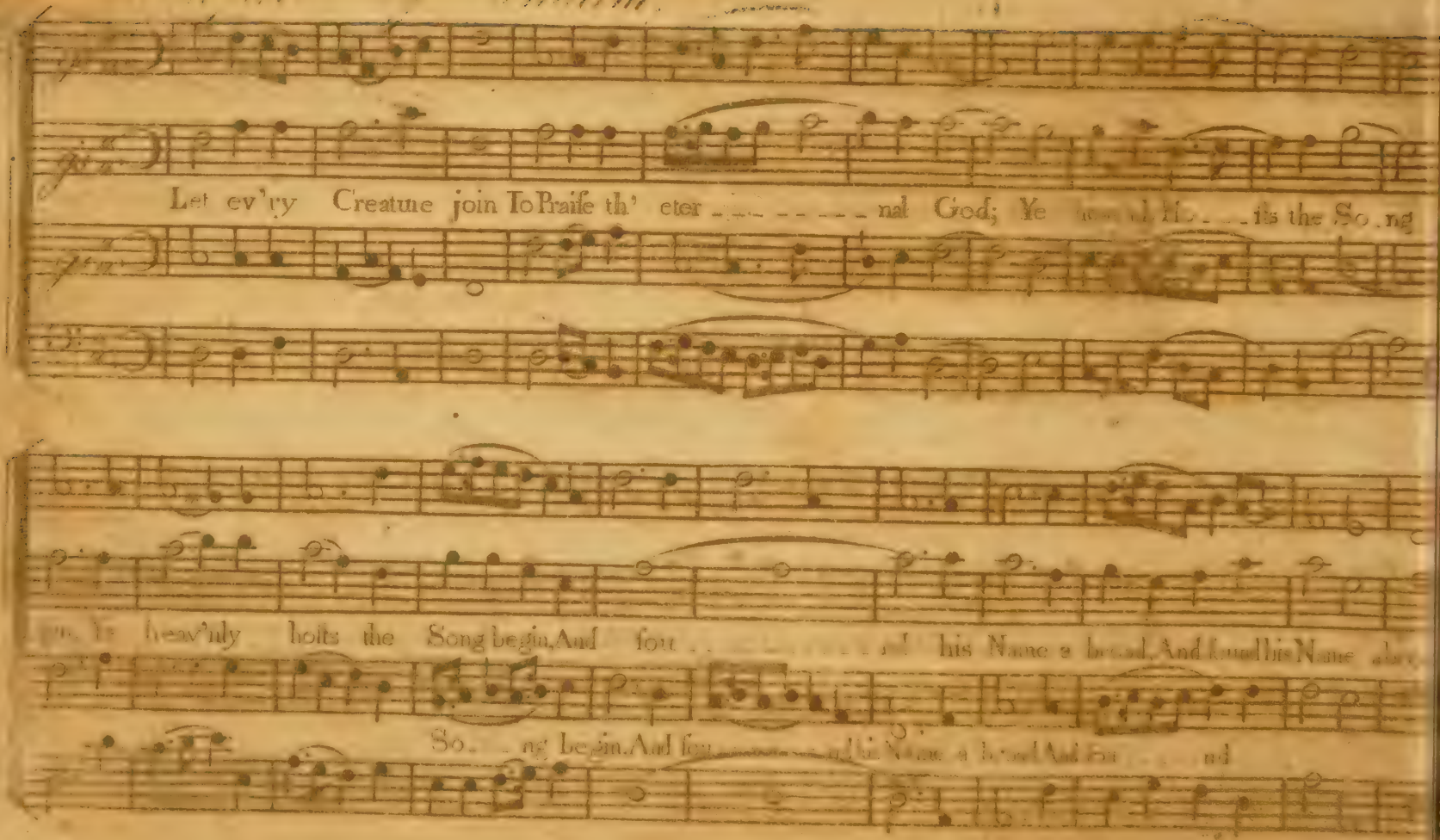



Christmas Hymn.
A Virgin un_spoted, the Prophet fore told, To be our Re deemer from Death, [illegible] Will [illegible] gressions ni_volved us in.
Should bring forth a Saviour, which now we be hold, Then let us be merry cast Sorrow a way, our [illegible] Christ. Jesus was born on this Day.
Buckingham. C.M.
bord, thou wilt hear me when I pray; I am for e_ _ver thine I fear be_ _fore thee' all the Day Nor would I dare to Sin.


46th by Chandler. P. M.
He feeds the lab'ring
The Lord hath Eyes to give the Blind: The Lord supports the sink ing Mind.
He feeds the lab'ring Conscience
S:
fcience Pe ace S:
Conscience Peace He Helps the Stranger in Distress. The Widow and the Fatherless. And grants the Pris'ner sweet Re
Conscience Peace
S:


Let ev'ry Creature join To Praise th' ter nal God; Ye heav'nly Ho sts the So ng be.
Ye heav'nly hosts the Song begin, And sou nd his Name a broad, And sound his Name a broad.
So ng be gin, And sou nd his Name a broad, And sou nd

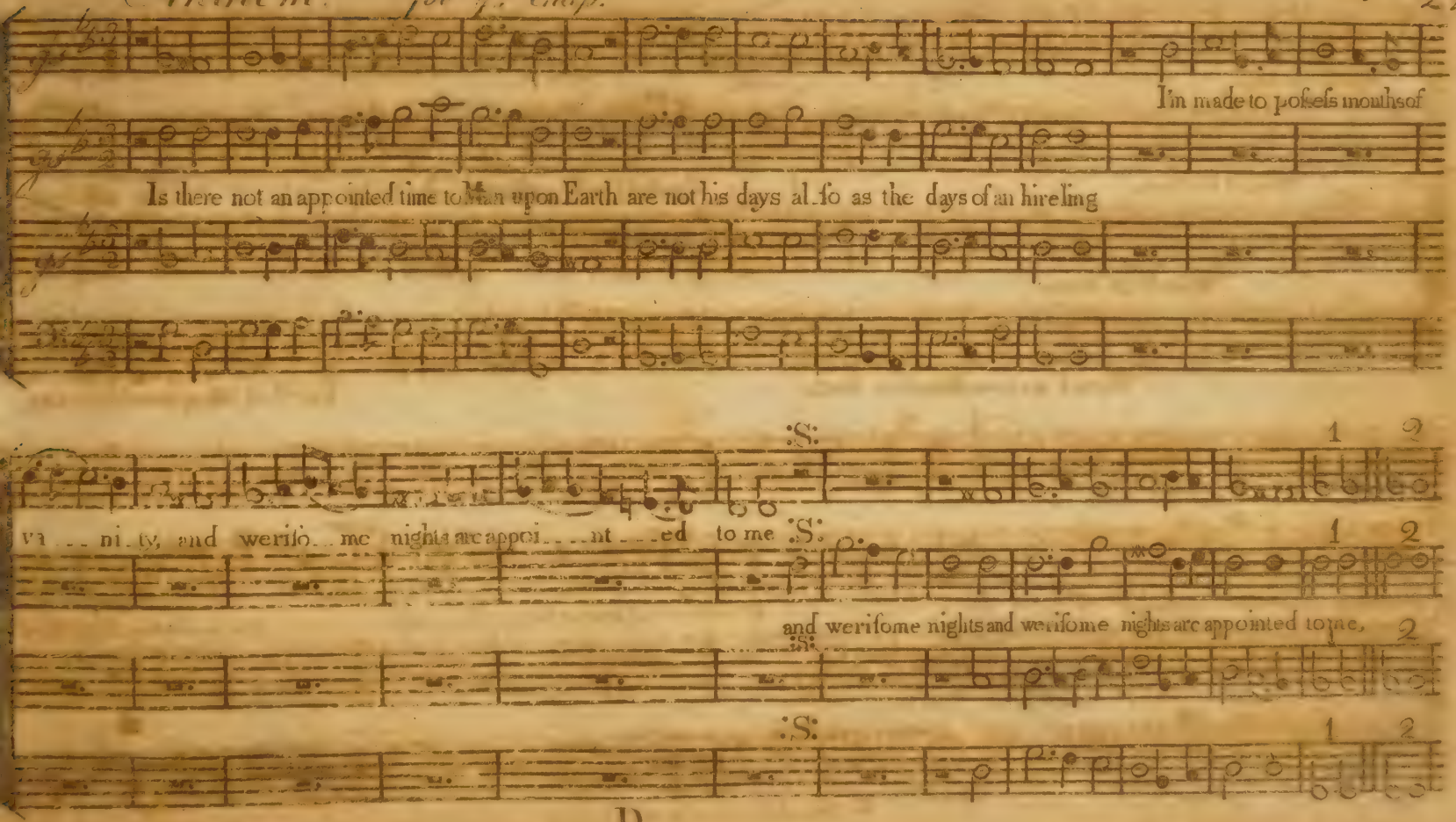

I'm made to poſſeſs months of
Is there not an appointed time to Man upon Earth are not his days alſo as the days of an hireling
:S:
1 2
ni ty, and weriſo me nights are appoi nt ed to me :S:
and weriſome nights and weriſome nights are appointed to me,
:S:

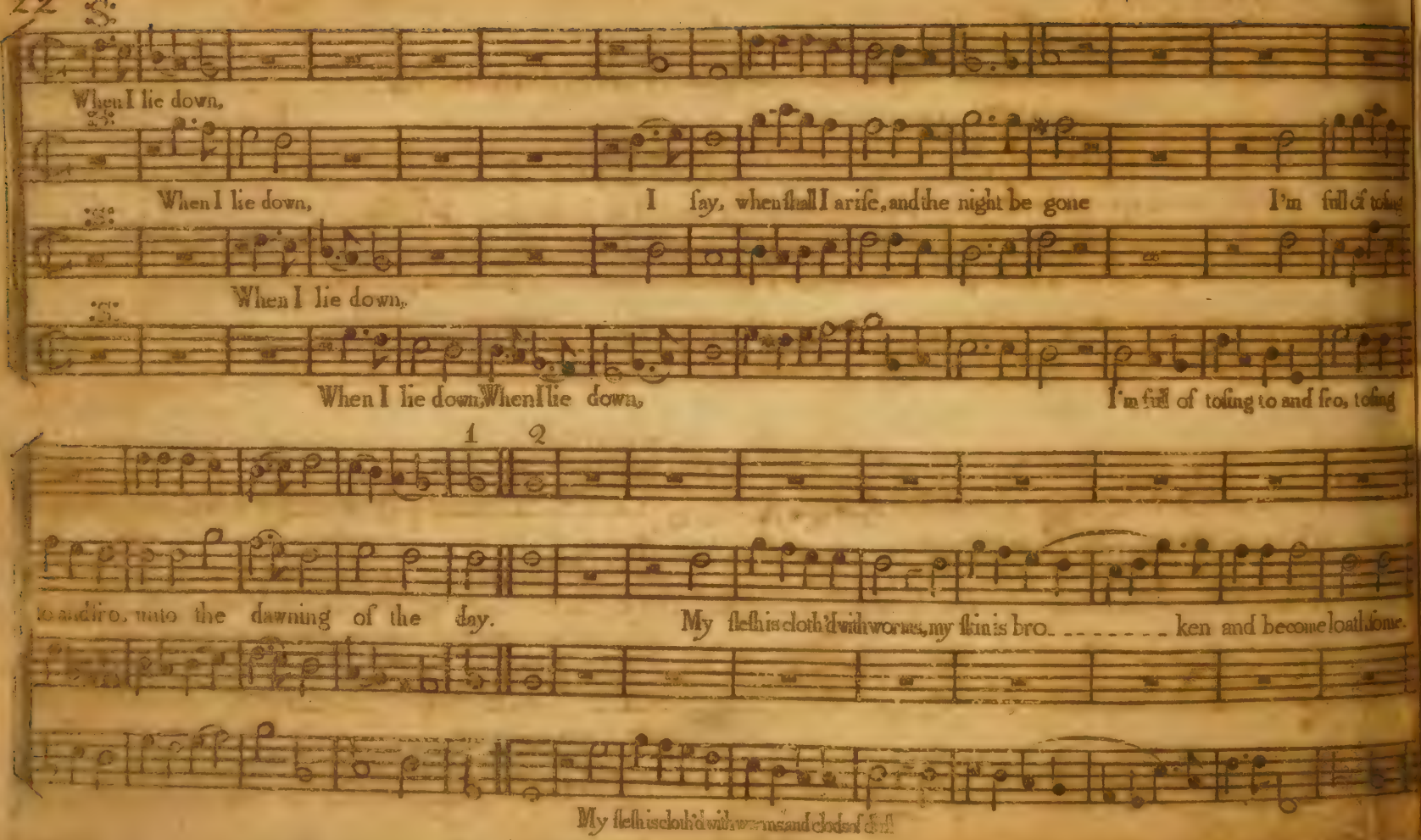


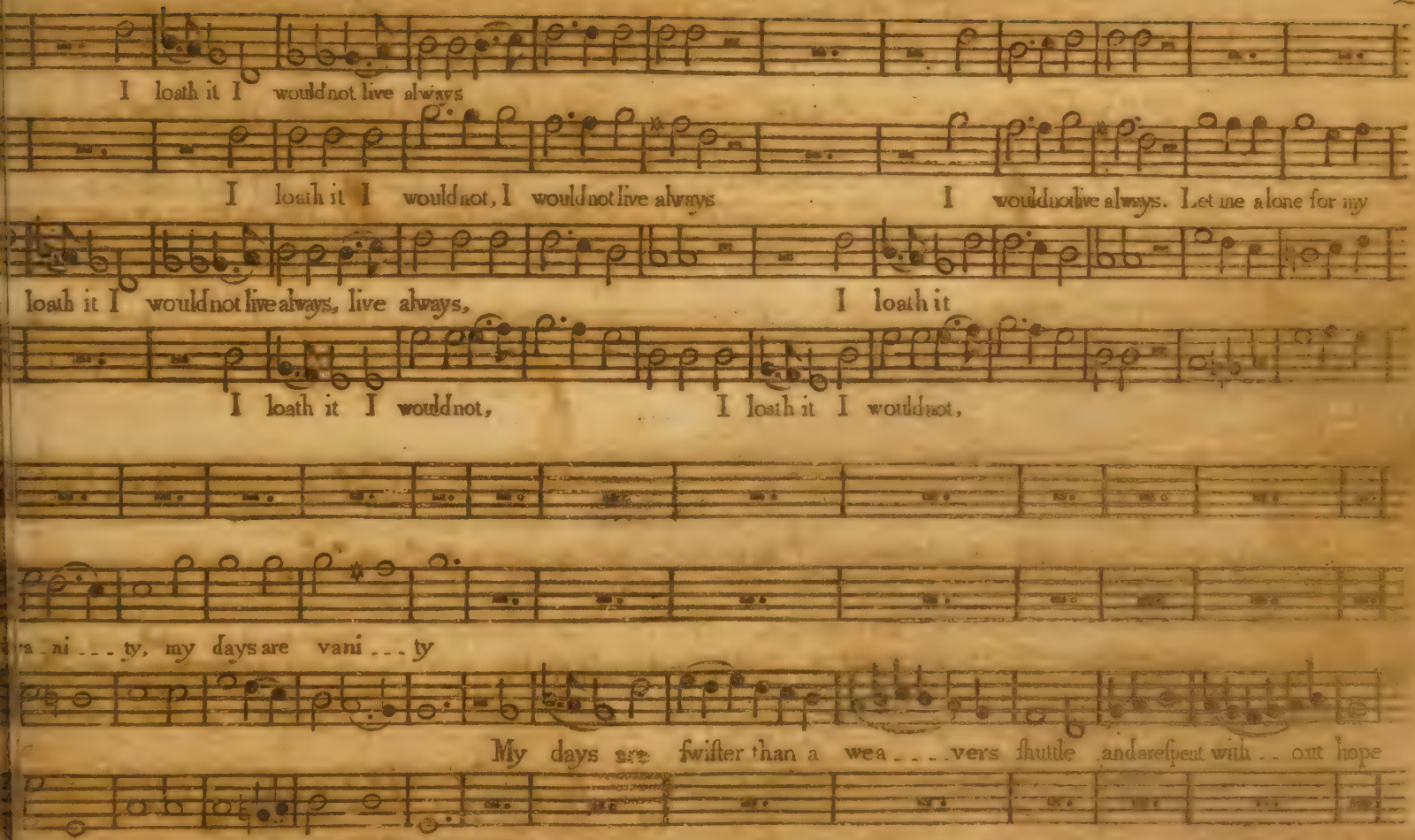
Let ev'ry Creature join To Praise th' eter - - - - - - - - nal God; Ye [illegible] Ho - - - sts the So - ng

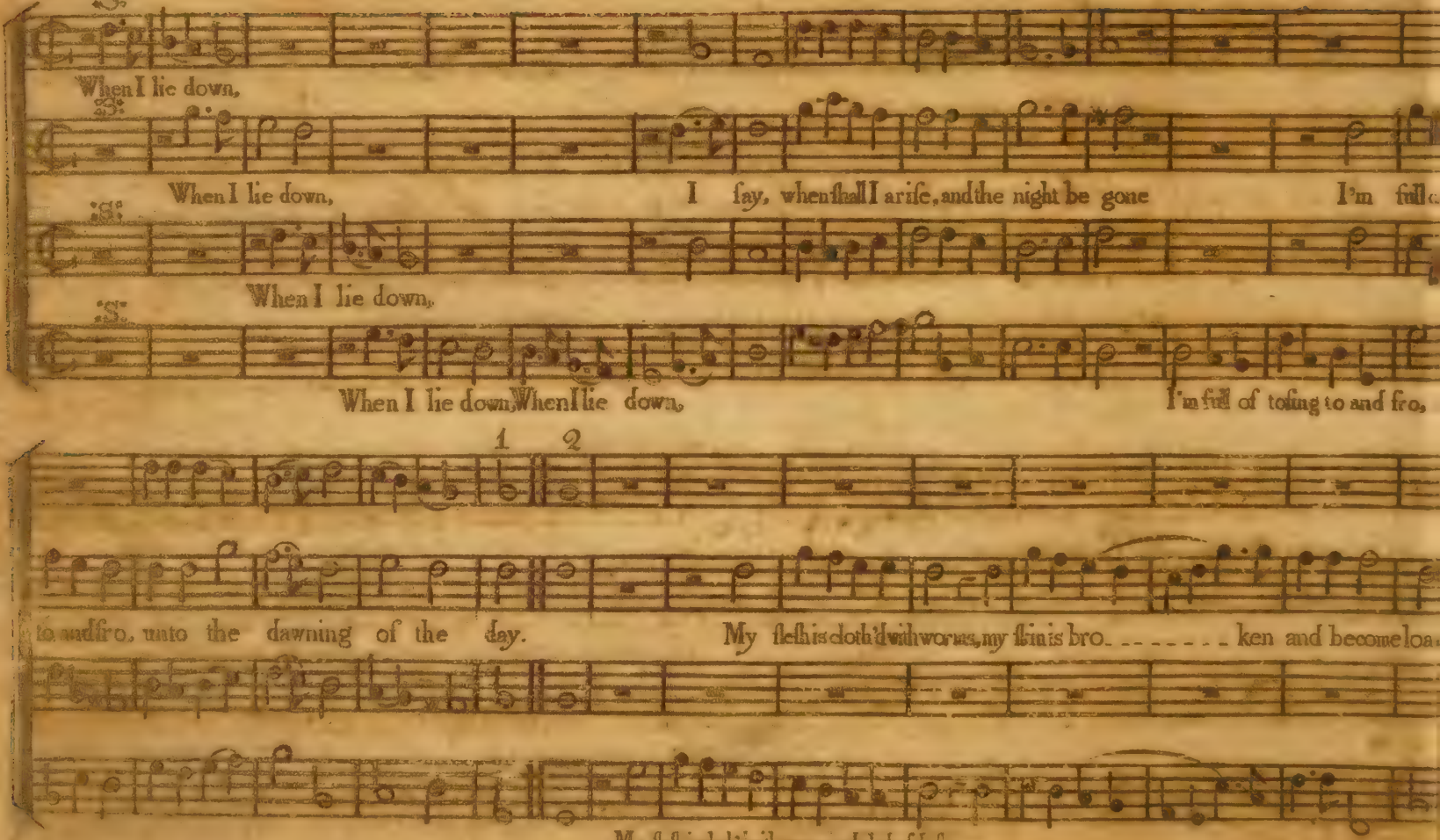
[illegible] Ye heav'nly hosts the Song begin, And sou - - - - - - - - - - - nd his Name a broad, And sound his Name [illegible]

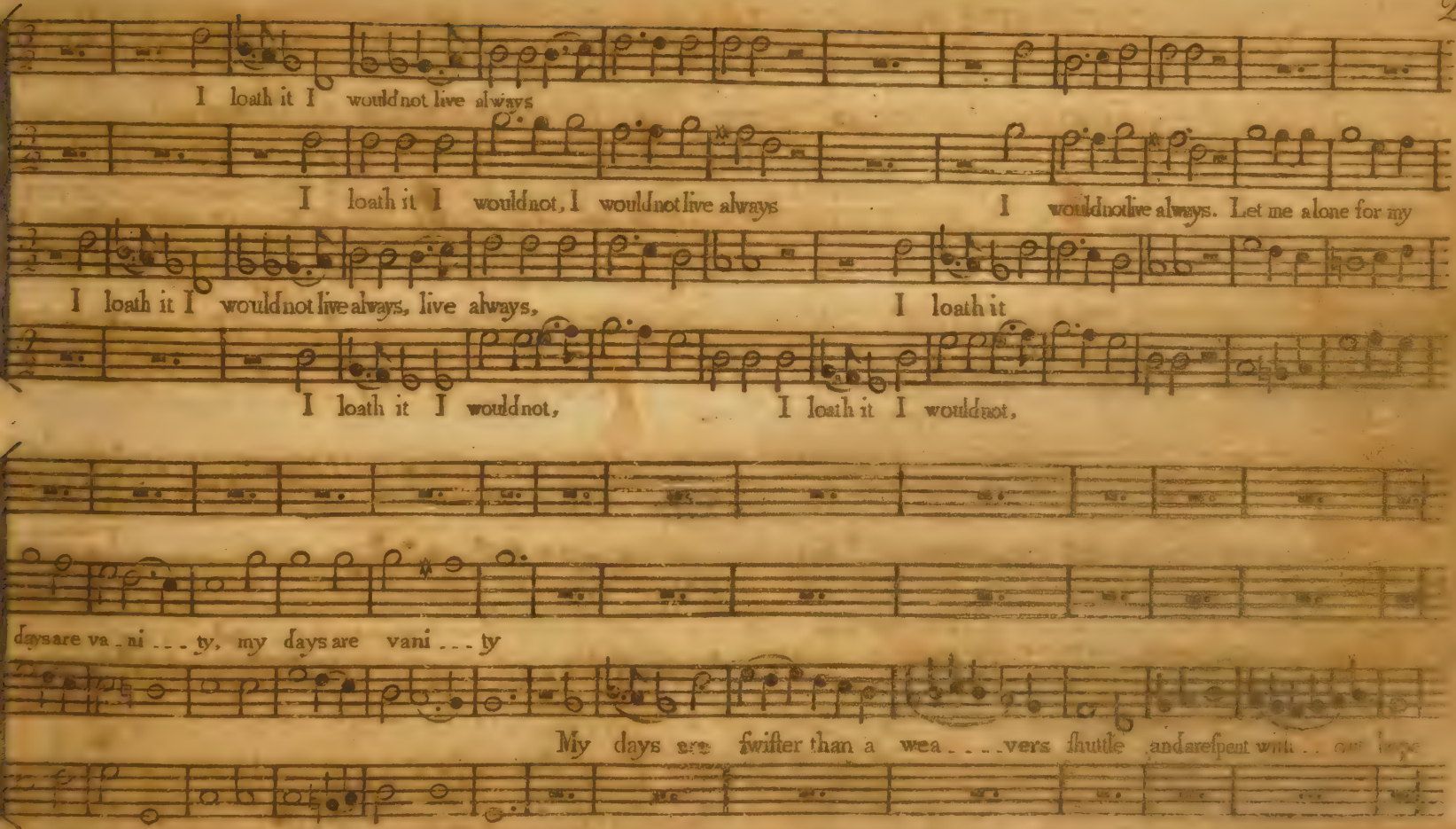
So - - ng begin. And sou - - - - - - - - nd his Name a broad And sou - - - - nd

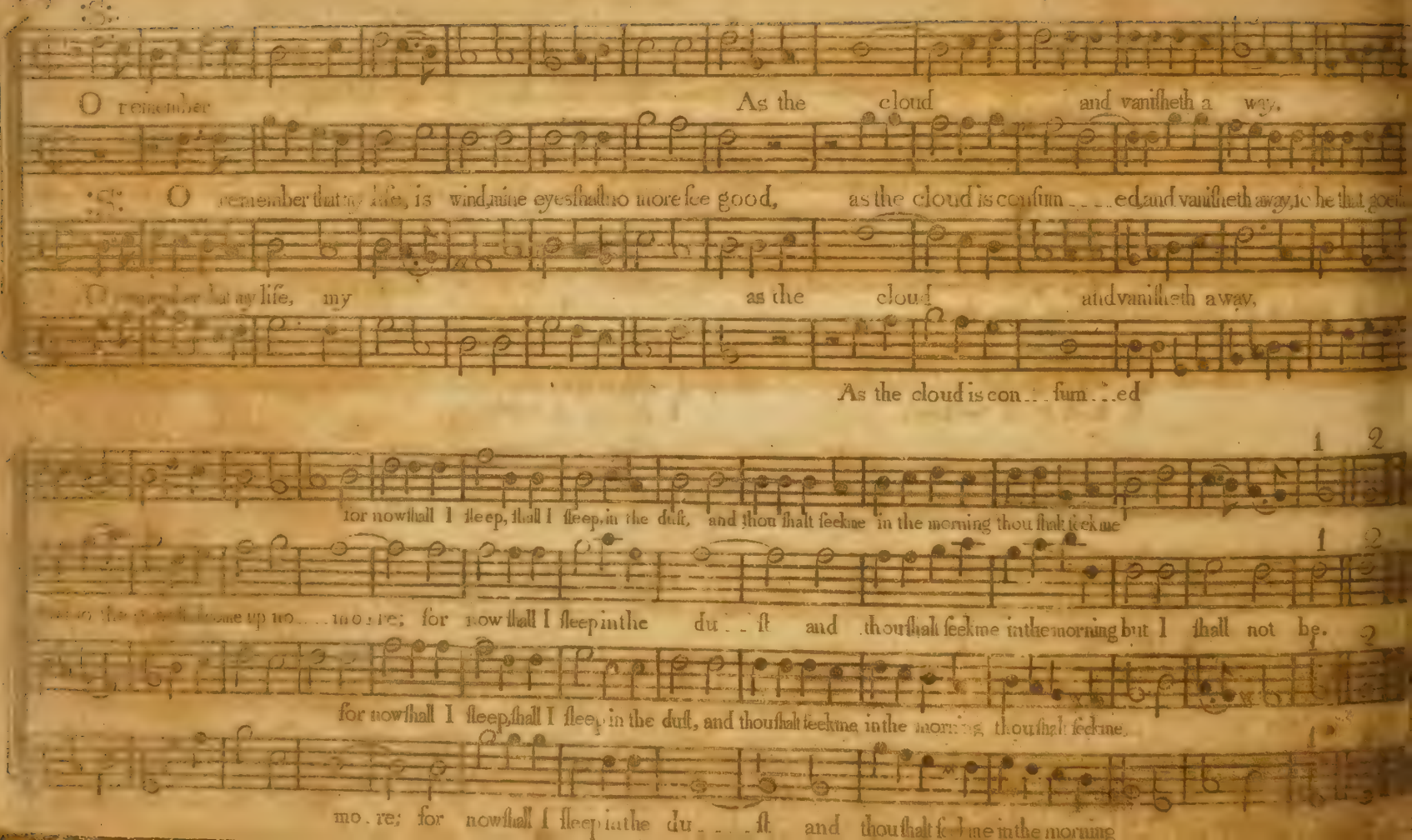

I'm made to possess months of
Is there not an appointed time to Man upon Earth are not his days also as the days of an hireling
va - - ni - ty, and weriso - - me nights are appoi - - - nt - - - ed to me
and werisome nights and werisome nights are appointed to me,

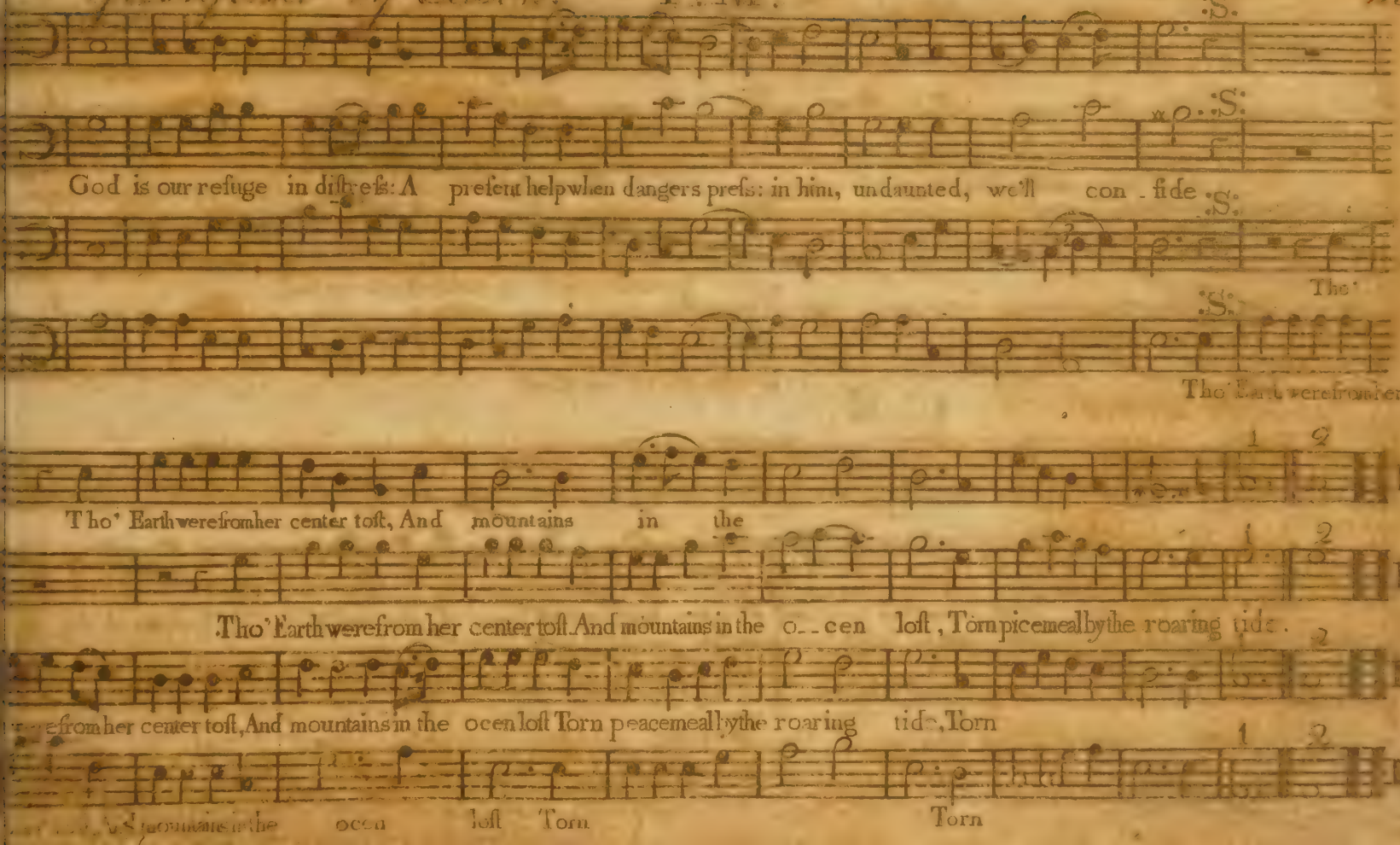

When I lie down,
When I lie down, I say, when shall I arise, and the night be gone I'm full of toſing
When I lie down,
When I lie down, When I lie down, I'm full of toſing to and fro, toſing
1 2
to and fro, unto the dawning of the day. My fleſh is cloth'd with worms, my ſkin is bro. ken and become loathſome.
My fleſh is cloth'd with worms and clods of dirt


I loath it I wouldnot live always
I loath it I wouldnot, I wouldnot live always
I wouldnotlive always. Let me alone for my
loath it I wouldnot live always, live always,
I loath it
I loath it I wouldnot,
I loath it I wouldnot,
va ni ... ty, my days are vani ... ty
My days are fwifter than a wea ... vers fhuttle and are fpent with .. out hope


S.
When I lie down,
S.
When I lie down, I say, when shall I arise, and the night be gone I'm full
S.
When I lie down.
S.
When I lie down, When I lie down, I'm full of toſing to and fro,
1 2
to and fro, unto the dawning of the day. My fleſh is cloth'd with worms, my ſkin is bro. ken and become loa
My fleſh is cloth'd with worms and clods of dirt


I loath it I wouldnot live always
I loath it I wouldnot, I wouldnot live always
I wouldnotlive always. Let me alone for my
I loath it I wouldnot live always, live always,
I loath it
I loath it I wouldnot,
I loath it I wouldnot,
daysare va_ni___ty, my days are vani___ty
My days are fwifter than a wea____vers fhuttle andarefpent with


O remember As the cloud and vanisheth a way,
O remember that my life, is wind, mine eyes shall no more see good, as the cloud is consum ed, and vanisheth away, so he that goeth
O remember that my life, my as the cloud and vanisheth away,
As the cloud is con fum ed
for now shall I sleep, shall I sleep in the dust, and thou shalt seek me in the morning thou shalt seek me
for now shall I sleep in the du ft and thou shalt seek me in the morning but I shall not be.
for now shall I sleep, shall I sleep in the dust, and thou shalt seek me in the morning, thou shalt seek me,
mo re; for now shall I sleep in the du ft and thou shalt seek me in the morning


God is our refuge in distress: A present help when dangers press: in him, undaunted, we'll con - fide
The'
Tho' Earth were from her
Tho' Earth were from her center tost, And mountains in the
Tho' Earth were from her center tost. And mountains in the o - - cen lost, Torn picemeal by the roaring tide.
from her center tost, And mountains in the ocen lost Torn peacemeal by the roaring tide, Torn
mountains in the ocen lost Torn Torn

S.

O remember As the cloud and vanitheth away,

S. O remember that my life, is wind, mine eyes shall no more see good, as the cloud is consum....ed, and vanitheth away, so he that

O remember that my life, my as the cloud and vanitheth away,

As the cloud is con...sum...ed

1

for now shall I sleep, shall I sleep, in the dust, and thou shalt seek me in the morning thou shalt seek me

1

no the cloud come up no....more; for now shall I sleep in the du..st and thou shalt seek me in the morning but I shall not be.

for now shall I sleep, shall I sleep in the dust, and thou shalt seek me in the morning thou shalt seek me

more; for now shall I sleep in the du....st and thou shalt seek me in the morning

God is our refuge in distress: A present help when dangers press: in him, undaunted, we'll con - fide

Tho'

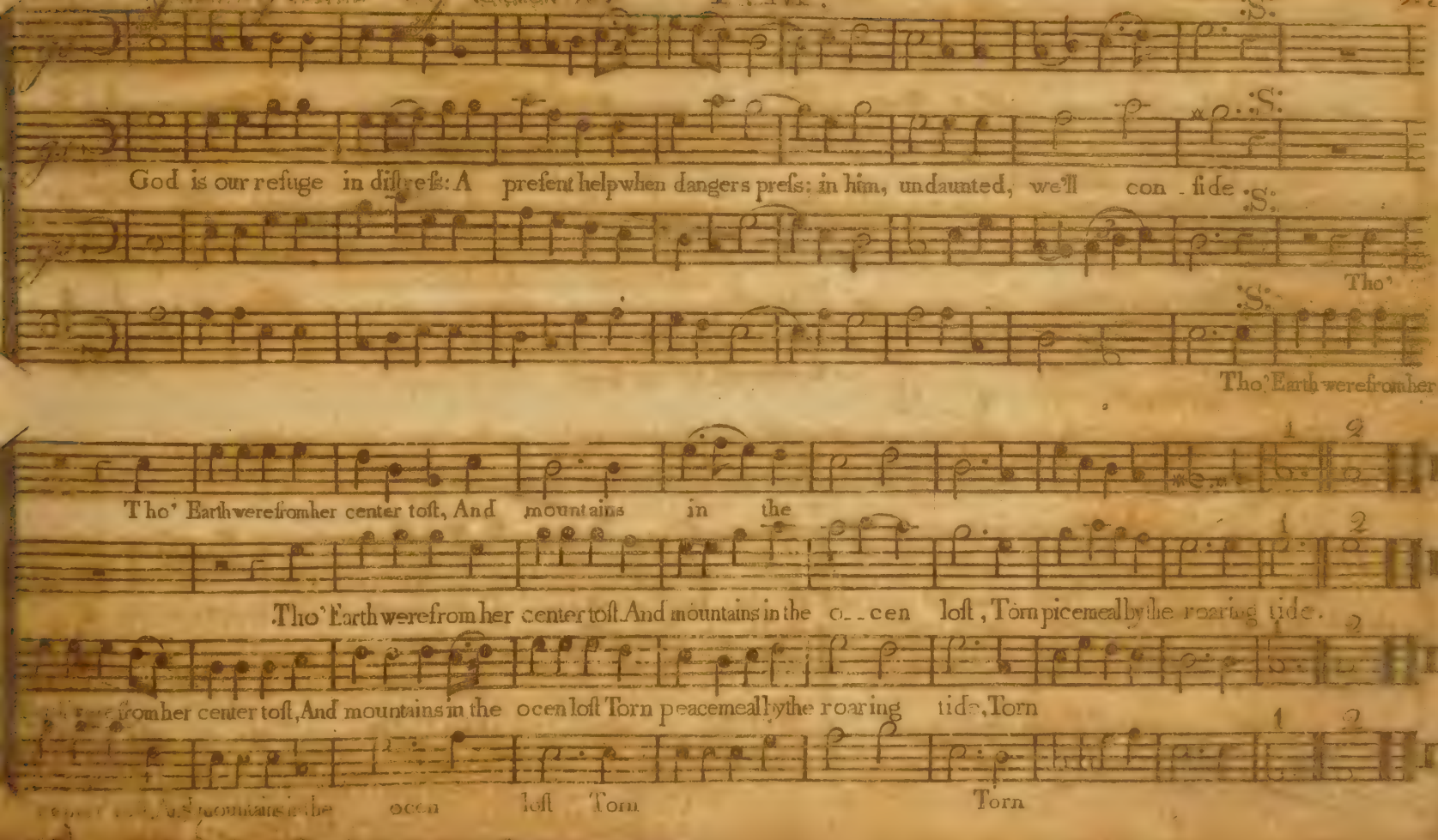
Tho' Earth were from her

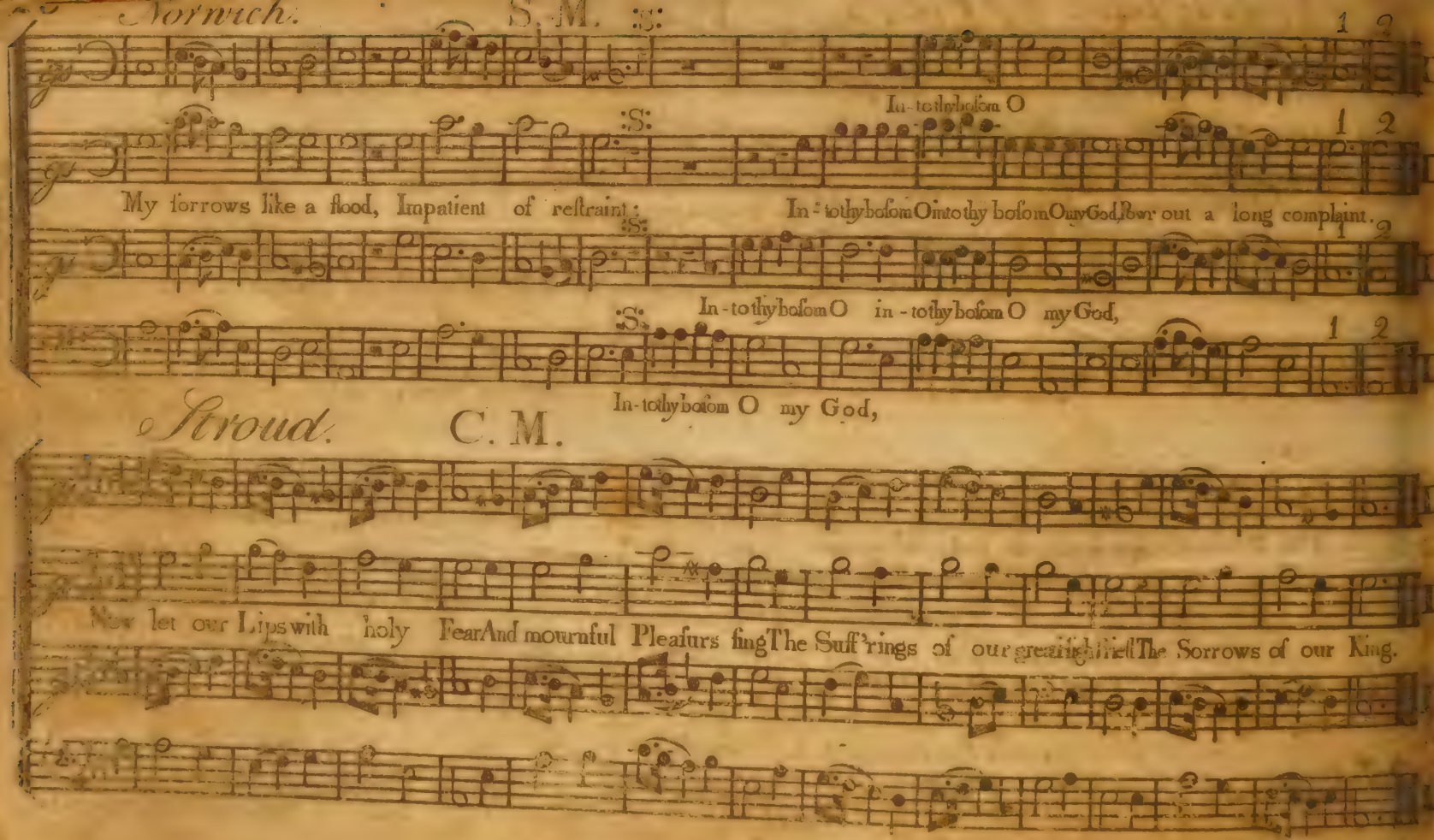
Tho' Earth were from her center tost, And mountains in the

Tho' Earth were from her center tost. And mountains in the o - - cen lost, Torn picemeal by the roaring tide.

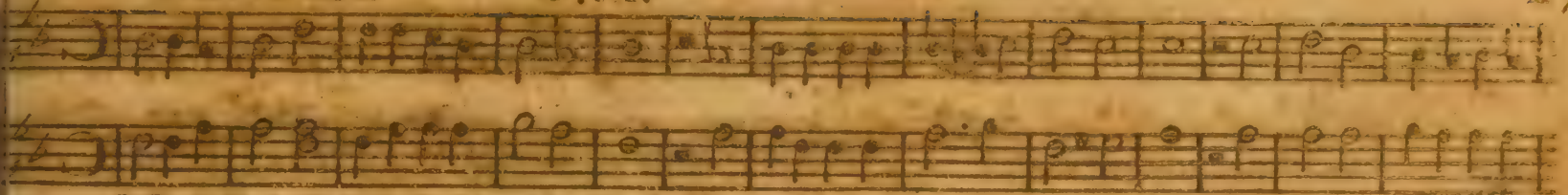
from her center tost, And mountains in the ocen lost Torn peacemeal by the roaring tide, Torn

And mountains in the ocen lost Torn Torn

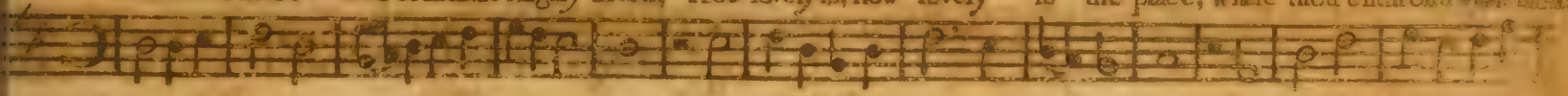


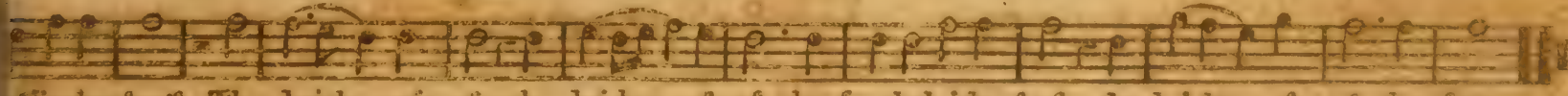

Norwich. S. M.
In-to thy bosom O
My sorrows like a flood, Impatient of restraint;
In-to thy bosom O into thy bosom O my God, Pour out a long complaint.
In-to thy bosom O in-to thy bosom O my God,
In-to thy bosom O my God,
Stroud. C. M.
Now let our Lips with holy Fear And mournful Pleasurs sing The Suff'rings of our great High Priest The Sorrows of our King.

Warwick. C.M.

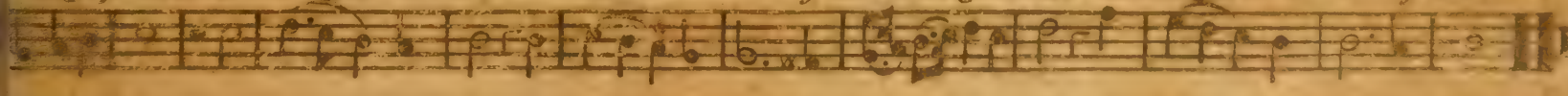


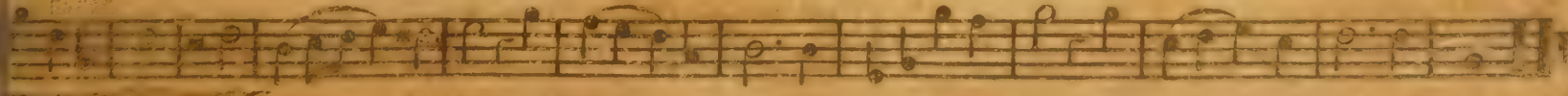
O God of hosts, O God of hosts the mighty Lord, How lovely is, how lovely is the place, Where thou enthron'd [illegible]

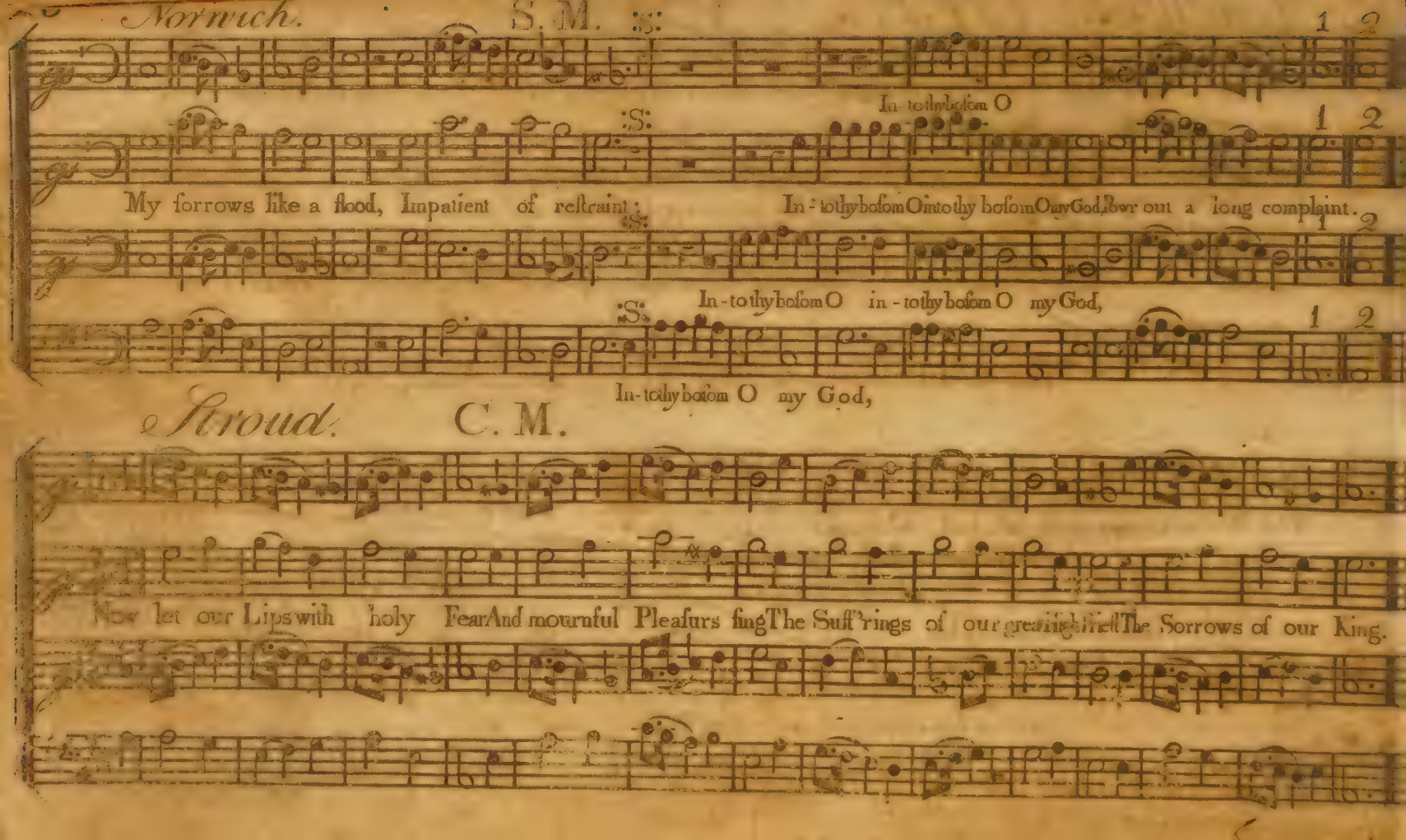




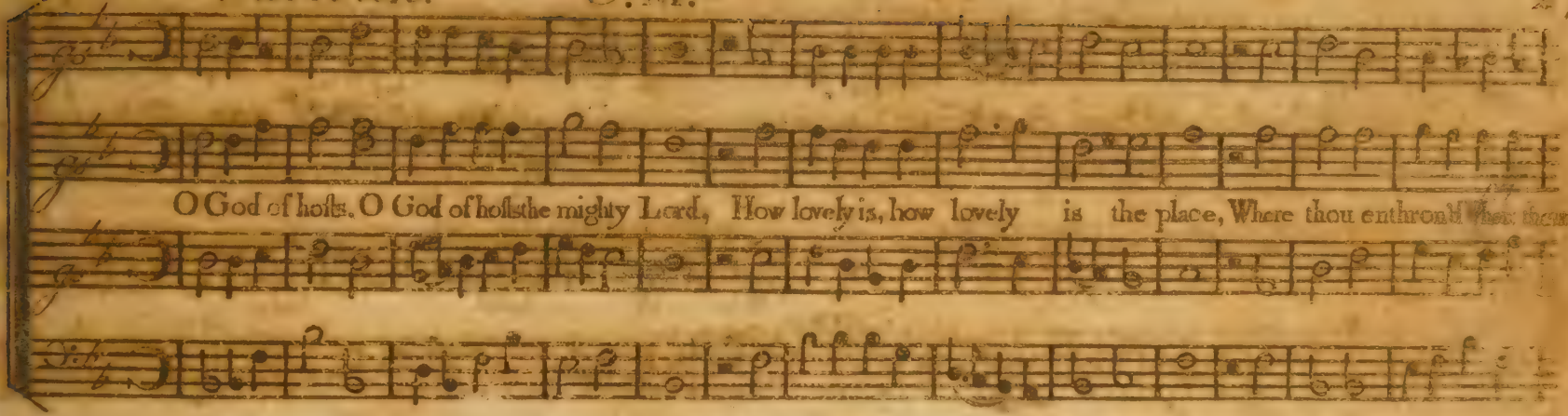
n'd in glory shew'st The bright..ness of, the bright..ness of thy face the brightness of, the bright..ness of thy face.

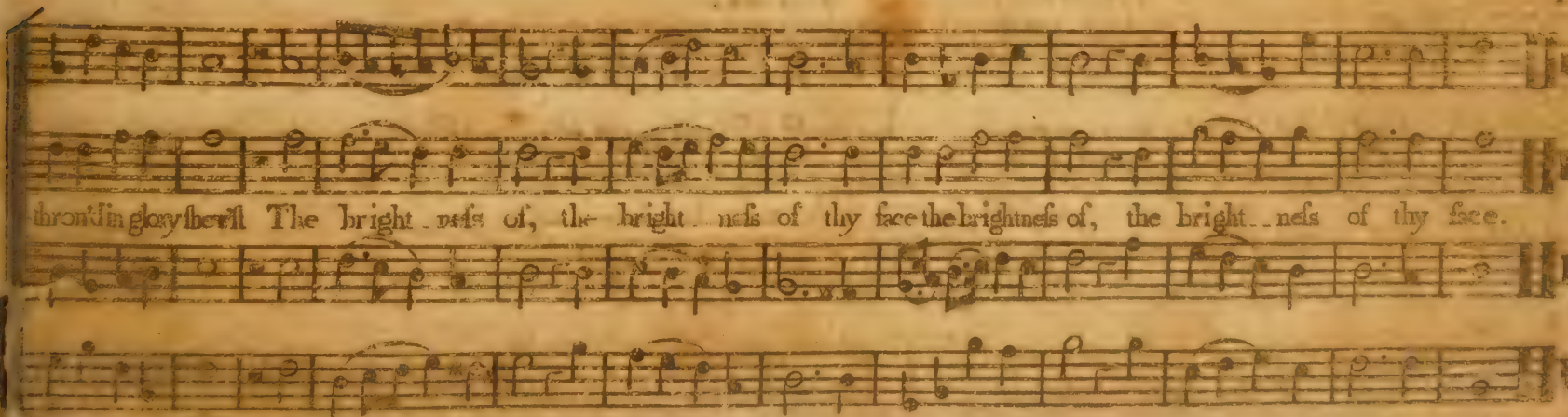




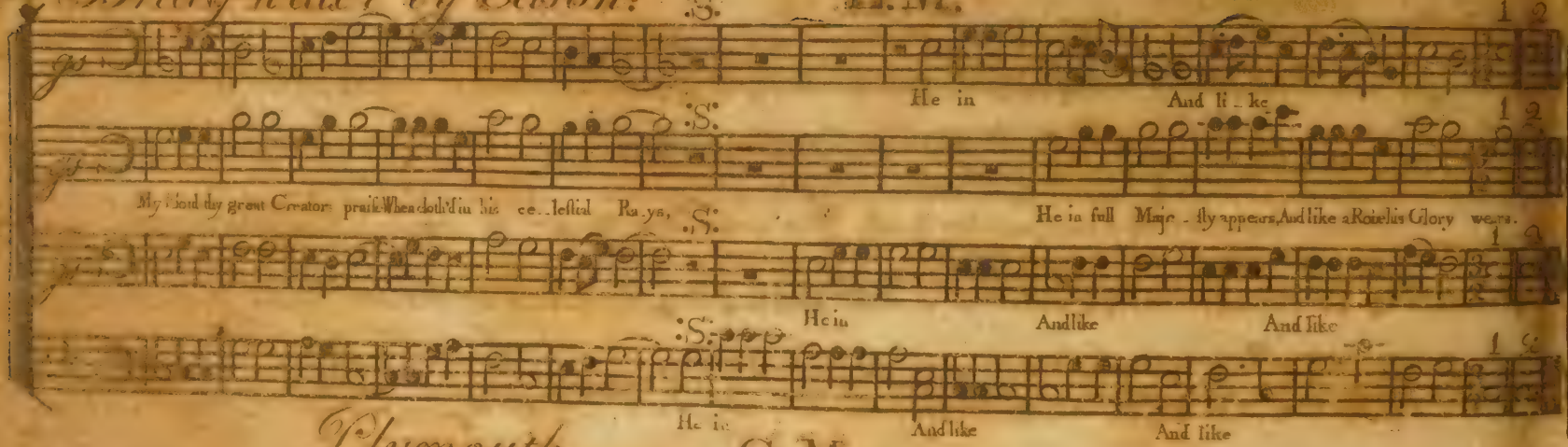

Norwich. S. M.
1 2
In-to thy bosom O
My sorrows like a flood, Impatient of restraint; In-to thy bosom O into thy bosom O my God, Pour out a long complaint.
In-to thy bosom O in-to thy bosom O my God,
In-to thy bosom O my God,
Stroud. C. M.
Now let our Lips with holy Fear And mournful Pleasurs sing The Suff'rings of our great High Priest The Sorrows of our King.

Warwick. C.M.

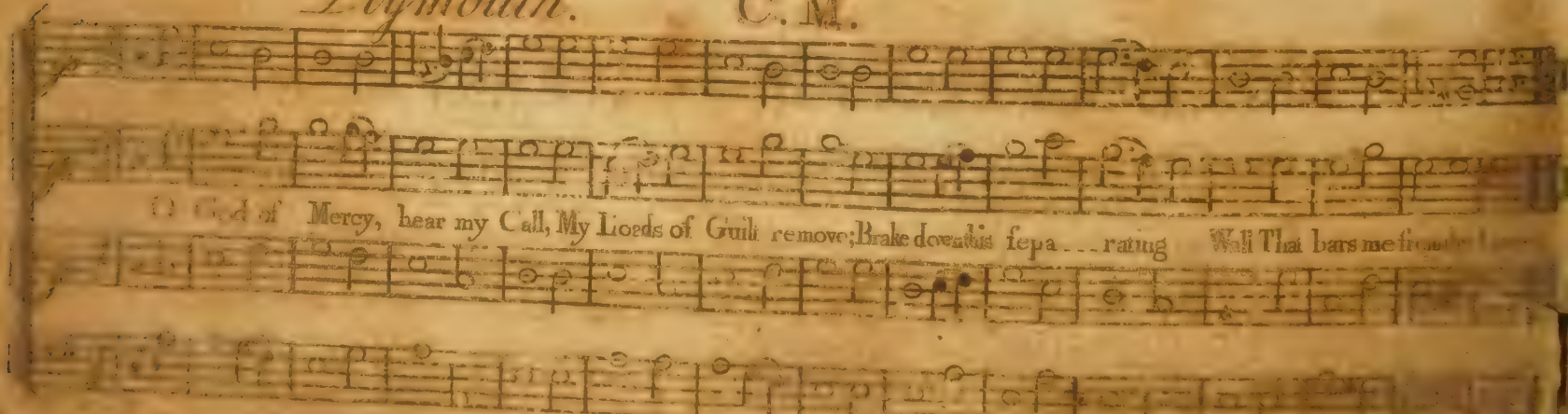

O God of hosts. O God of hosts the mighty Lord, How lovely is, how lovely is the place, Where thou enthron'd Where thou

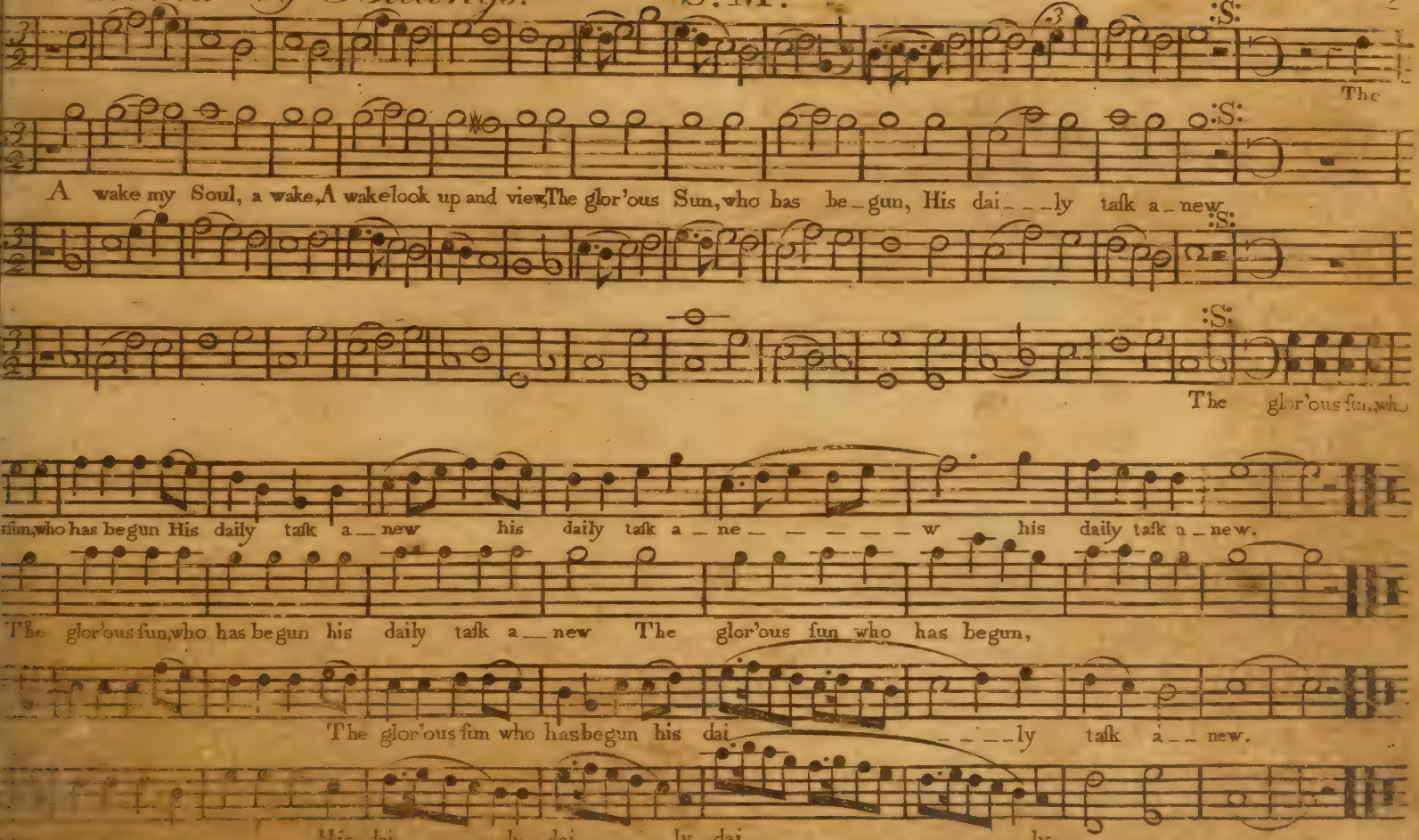

thron'd in glory shew'st The bright_ness of, the bright_ness of thy face the brightness of, the bright_ness of thy face.

Bridg-water by Edson. L.M.

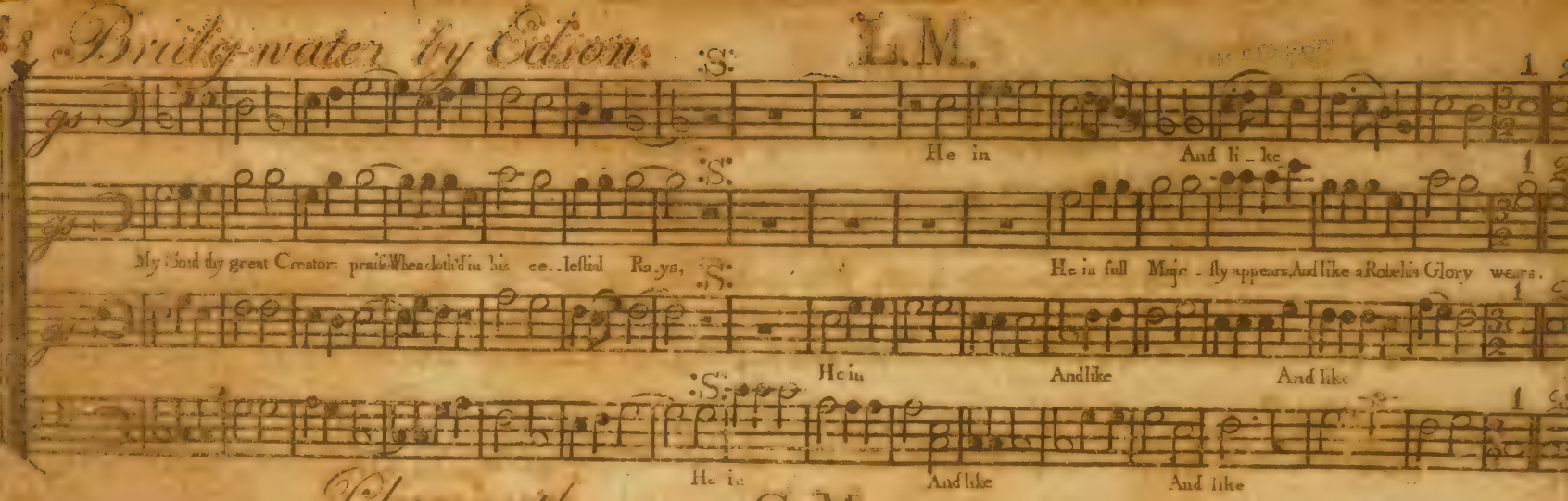


Plymouth. C. M.

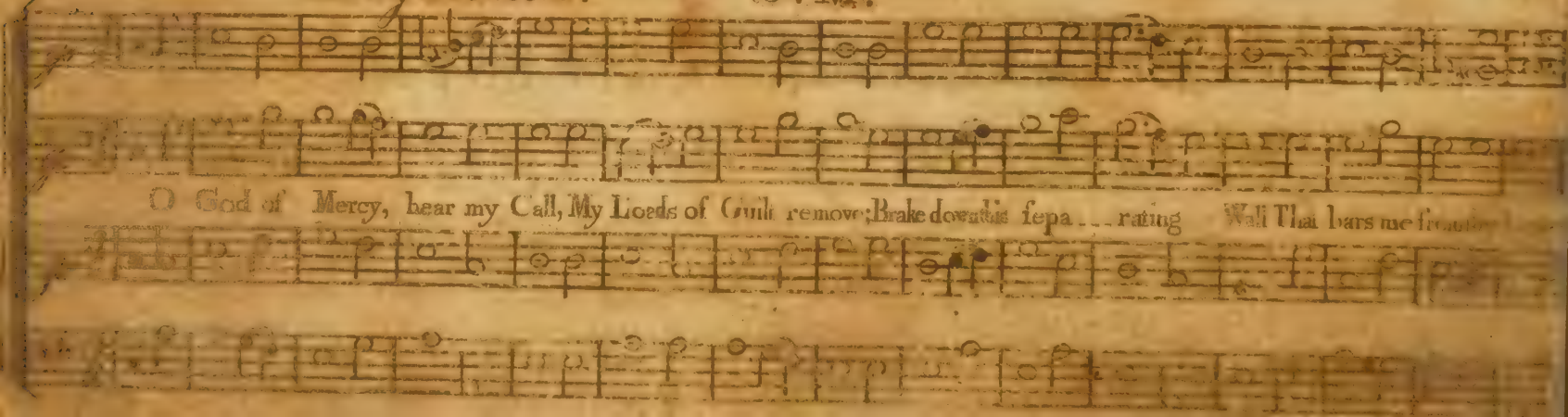


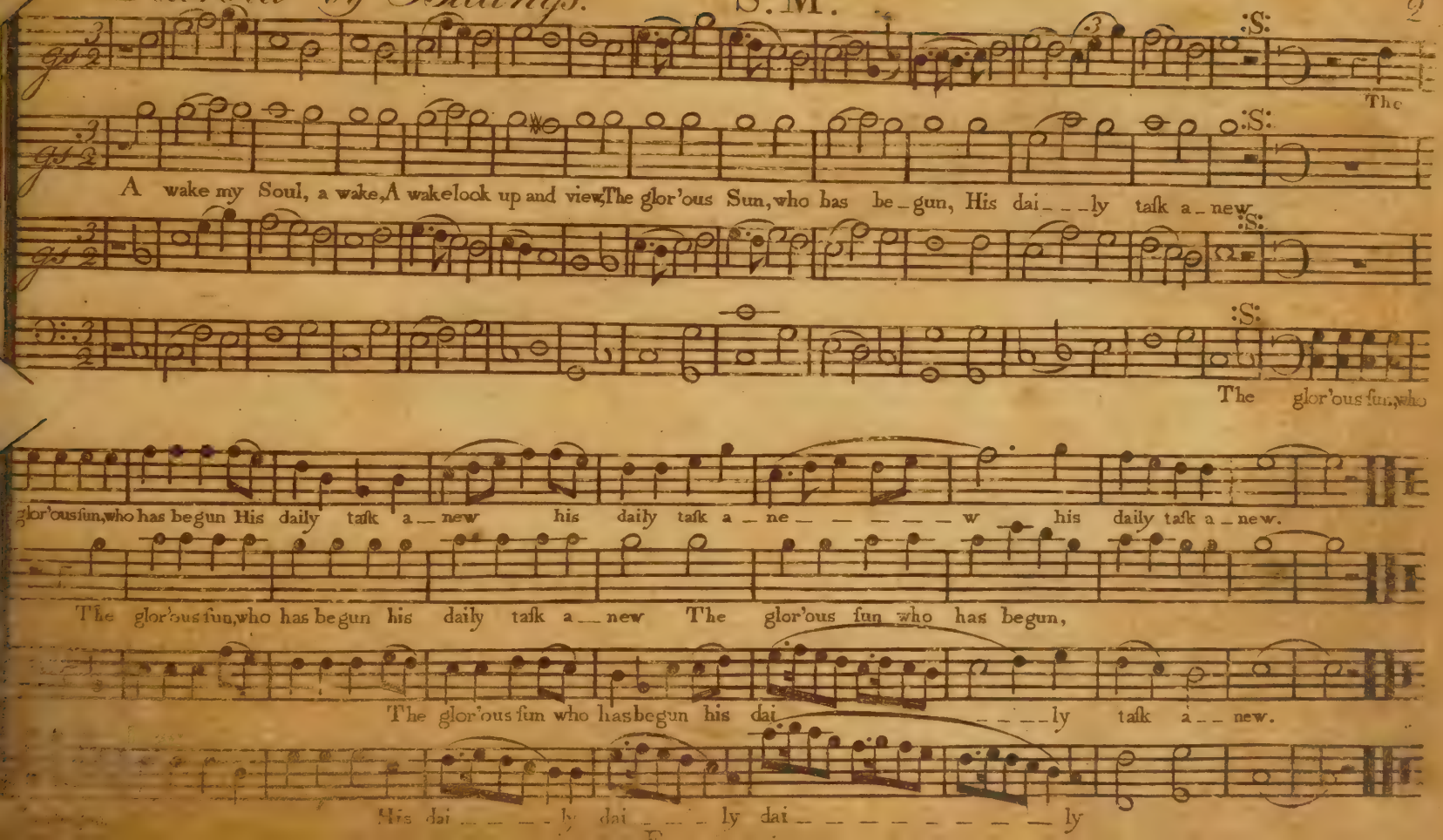

The
A wake my Soul, a wake, A wake look up and view, The glor'ous Sun, who has be_gun, His dai___ly talk a_new.
The glor'ous fun, who
fun, who has begun His daily talk a__new his daily talk a_ne_____w his daily talk a_new.
The glor'ous fun, who has begun his daily talk a__new The glor'ous fun who has begun,
The glor'ous fun who has begun his dai_____ly talk a__new.
His dai_____ly dai____ly dai_____ly

Bridg-water by Edson. L.M.

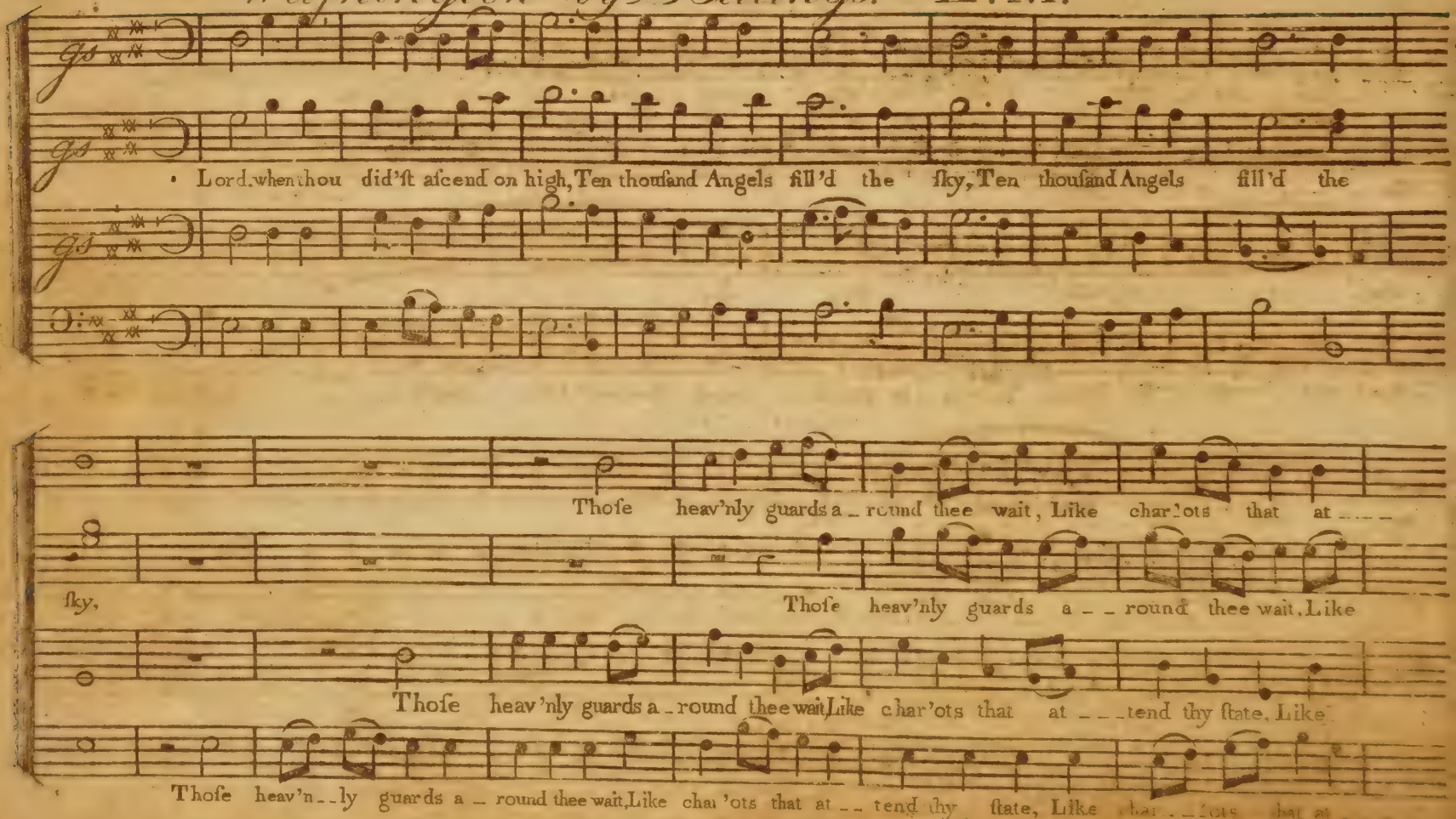


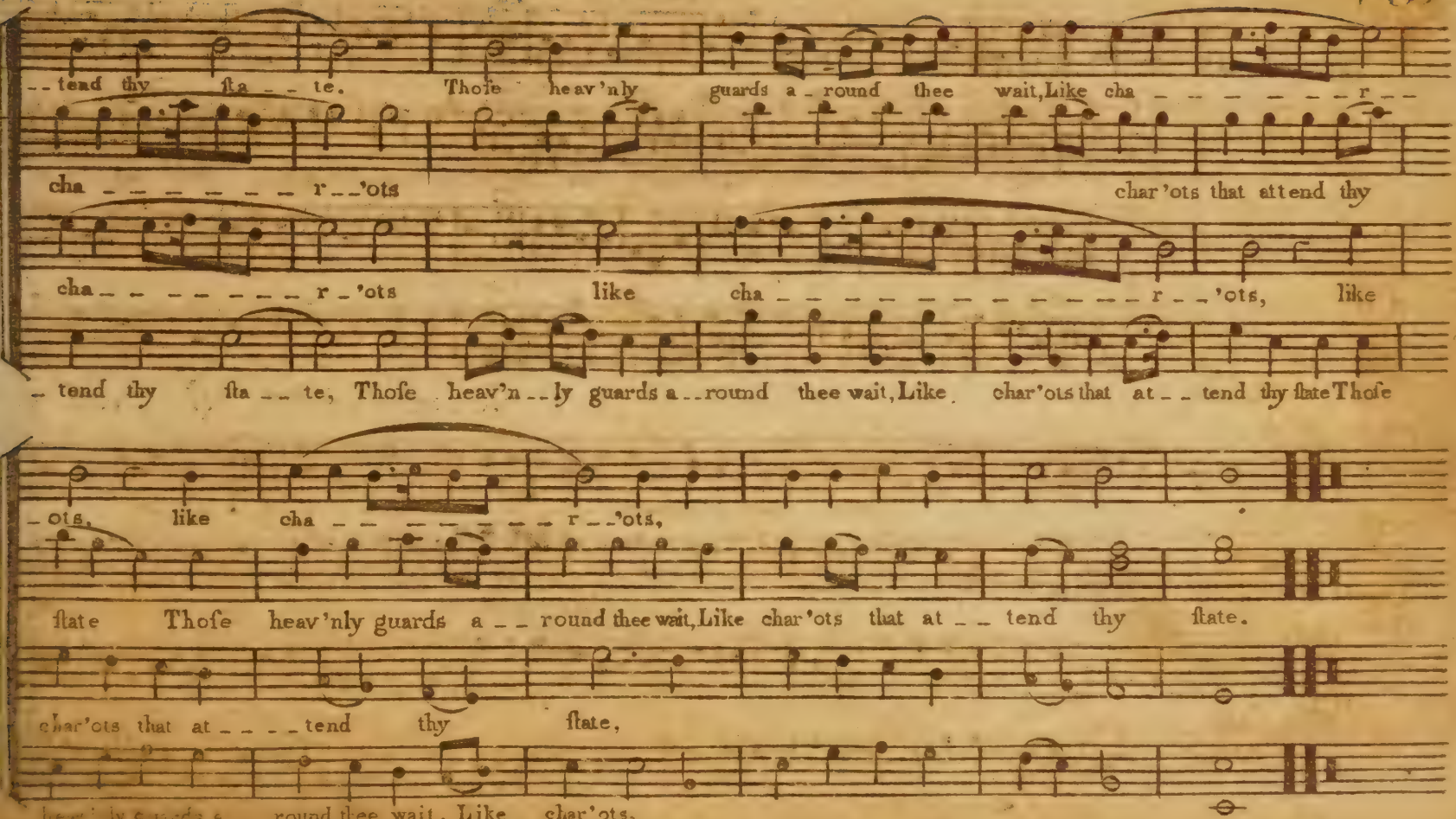
Plymouth. C.M.



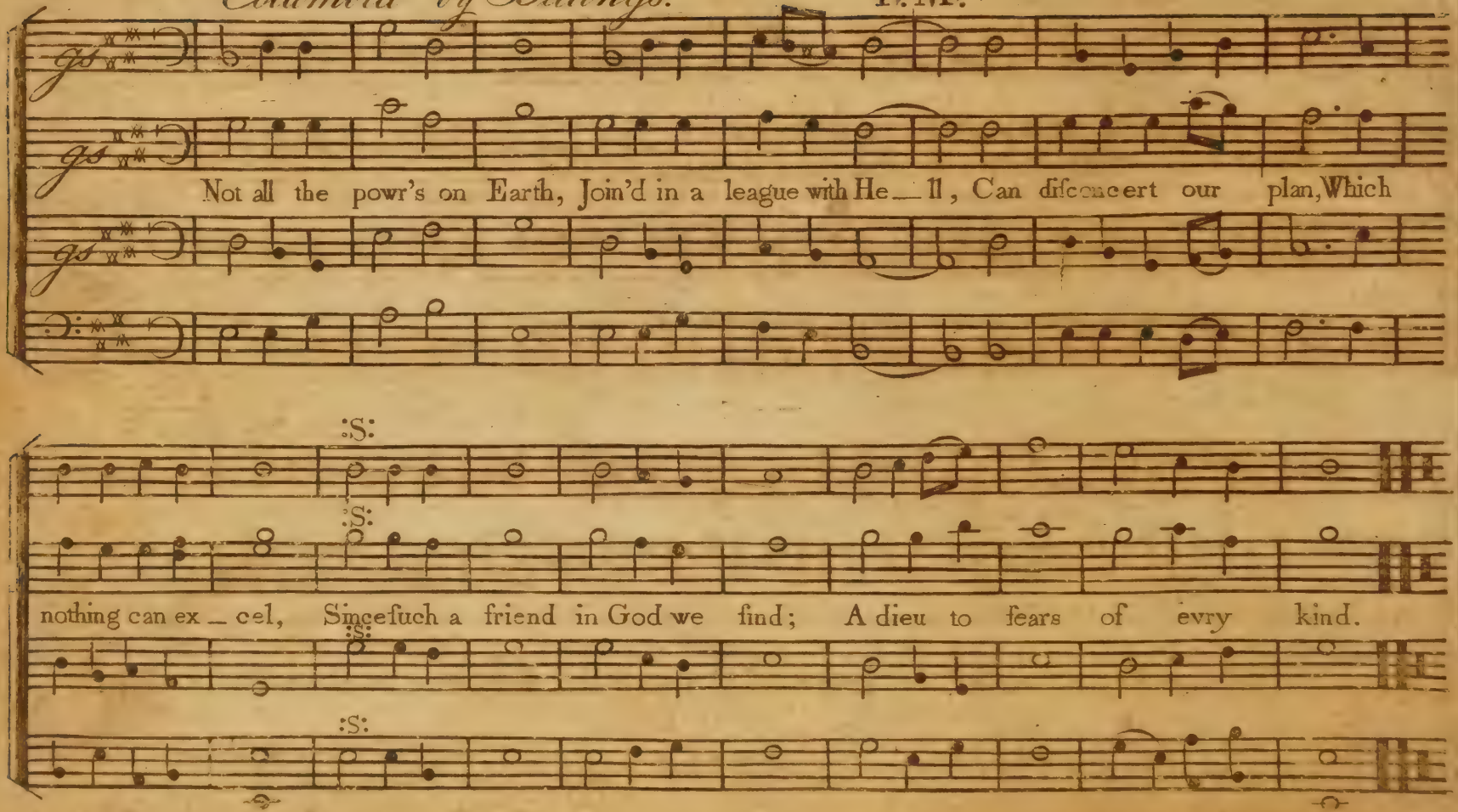

The
A wake my Soul, a wake, A wake look up and view, The glor'ous Sun, who has be_gun, His dai___ly task a_new.
The glor'ous fun, who
glor'ous fun, who has be gun His daily task a_new his daily task a_ne_____w_ his daily task a_new.
The glor'ous fun, who has be gun his daily task a_new The glor'ous fun who has begun,
The glor'ous fun who has be gun his dai_____ly task a__new.
His dai_____ly dai____ly dai_____ly

Waſhington by Billings. L.M.

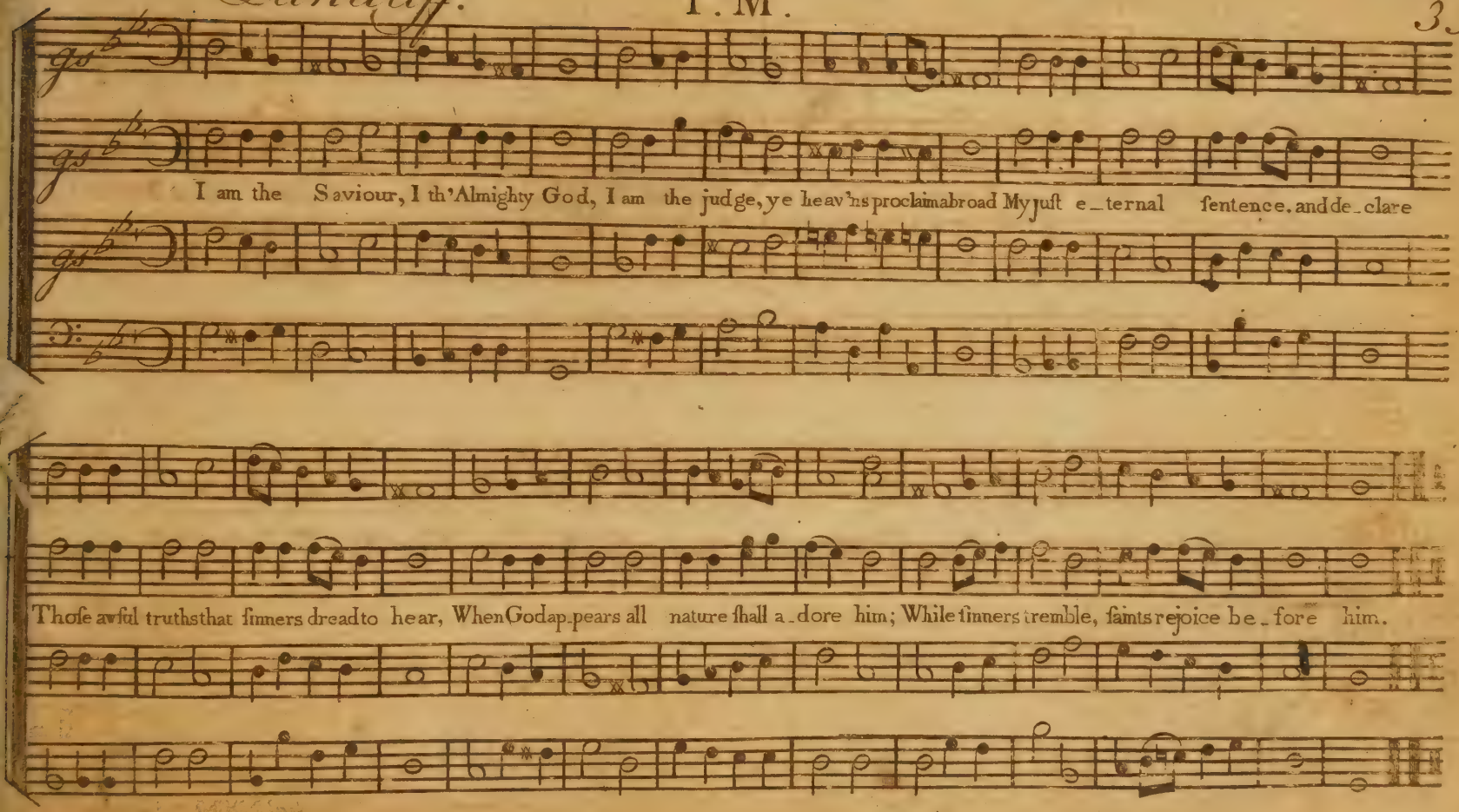



--tend thy ſta--te. Thoſe heav'nly guards a-round thee wait, Like cha-------r--
cha-------r--'ots char'ots that attend thy
cha-------r-'ots like cha----------r--'ots, like
-tend thy ſta--te, Thoſe heav'n--ly guards a--round thee wait, Like char'ots that at--tend thy ſtate Thoſe
-ots, like cha-------r--'ots,
ſtate Thoſe heav'nly guards a--round thee wait, Like char'ots that at--tend thy ſtate.
char'ots that at----tend thy ſtate,
heav'nly guards a--round thee wait, Like char'ots,

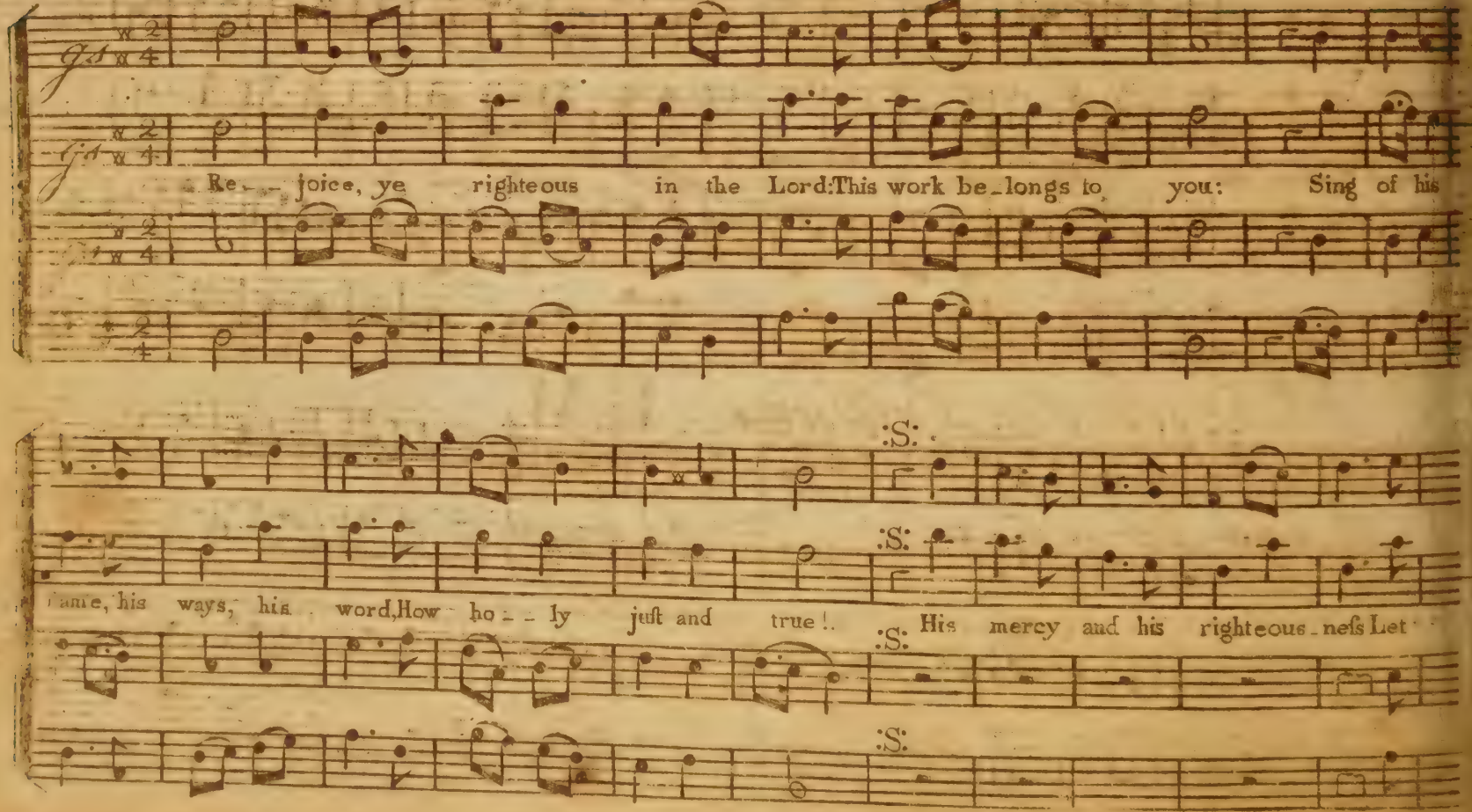
Columbia by Billings. P.M.

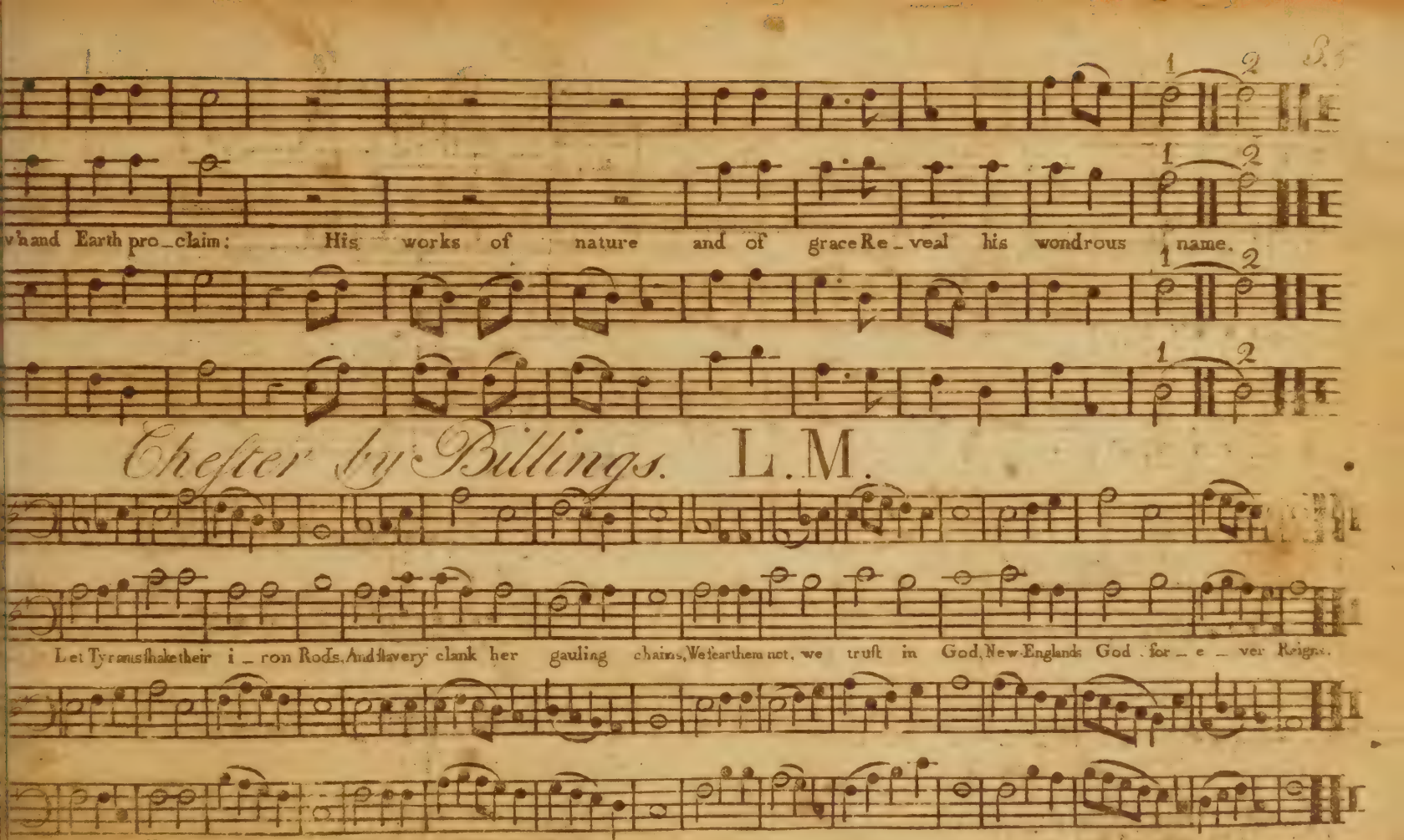


Landaff. P.M.

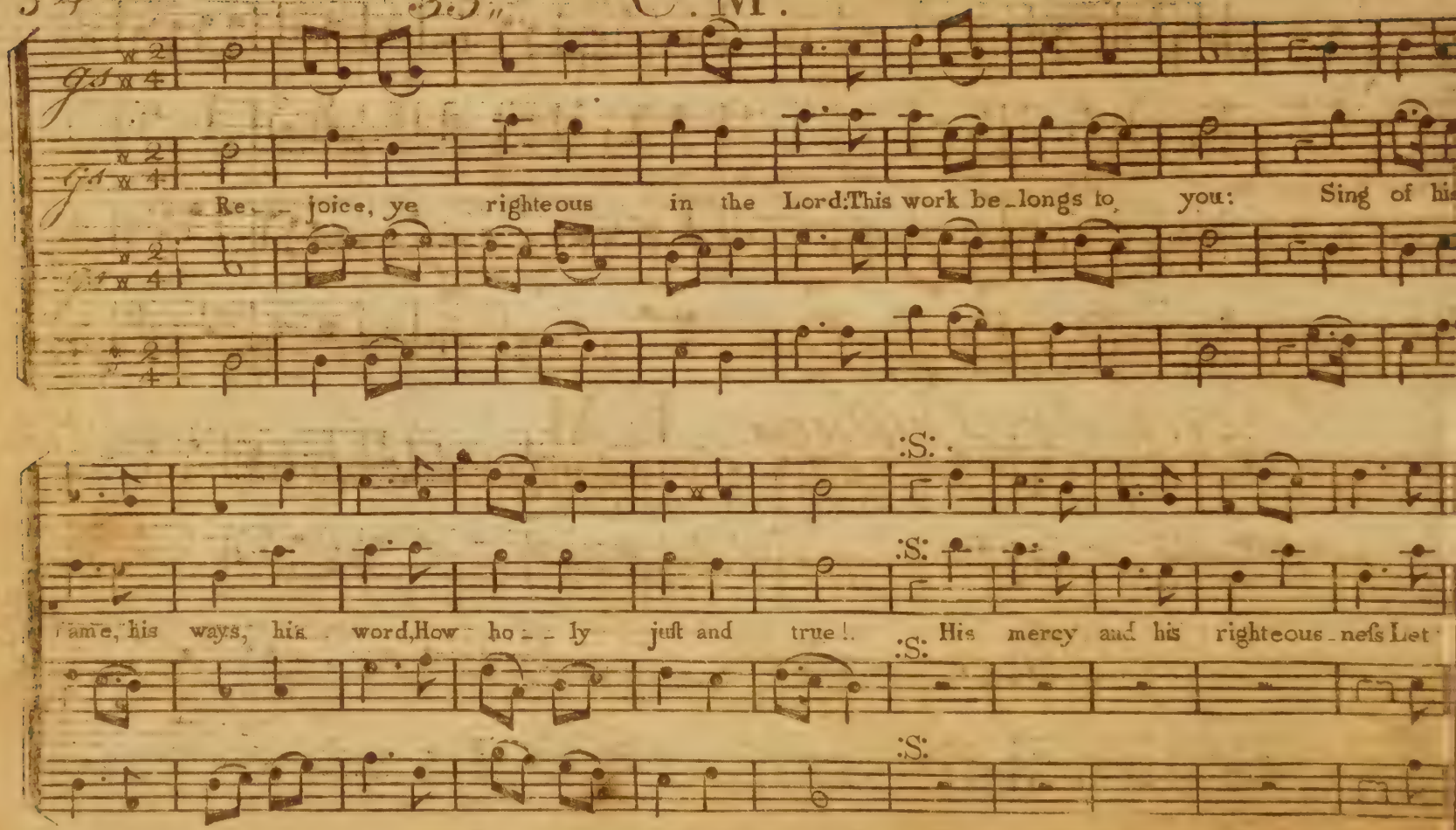

I am the Saviour, I th'Almighty God, I am the judge, ye heav'ns proclaim abroad My juſt e_ternal ſentence, and de_clare
Thoſe awful truths that ſinners dread to hear, When God ap_pears all nature ſhall a_dore him; While ſinners tremble, ſaints rejoice be_fore him.

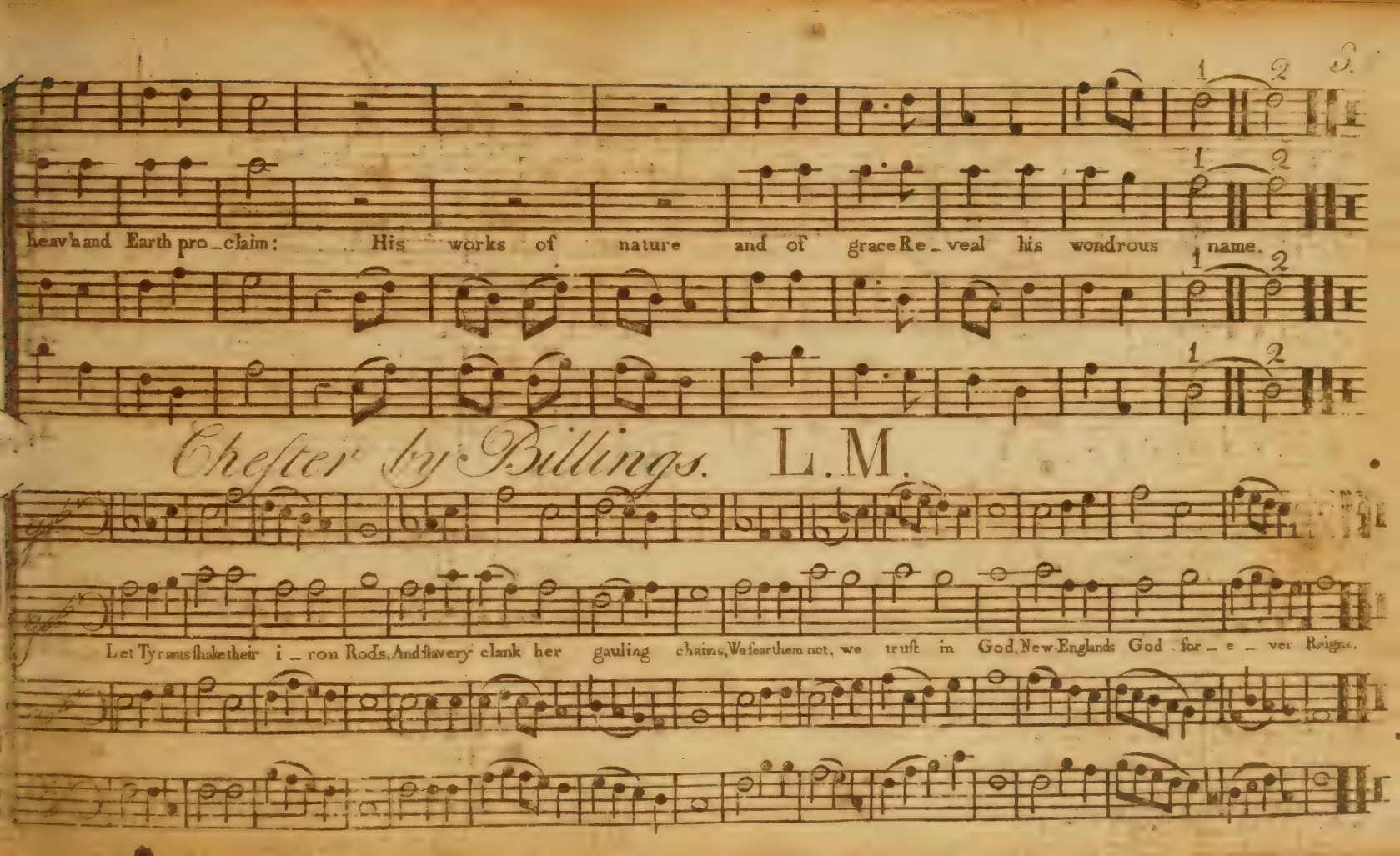
33. C.M.


Re- joice, ye righteous in the Lord: This work be-longs to you: Sing of his
name, his ways, his word, How ho- ly just and true! His mercy and his righteous-nefs Let
:S:


v'hand Earth pro_claim: His works of nature and of grace Re_veal his wondrous name.
Chester by Billings. L.M.
Let Tyrants shake their i_ron Rods, And slavery clank her gauling chains, We fear them not, we trust in God, New-Englands God for_e_ver Reigns.

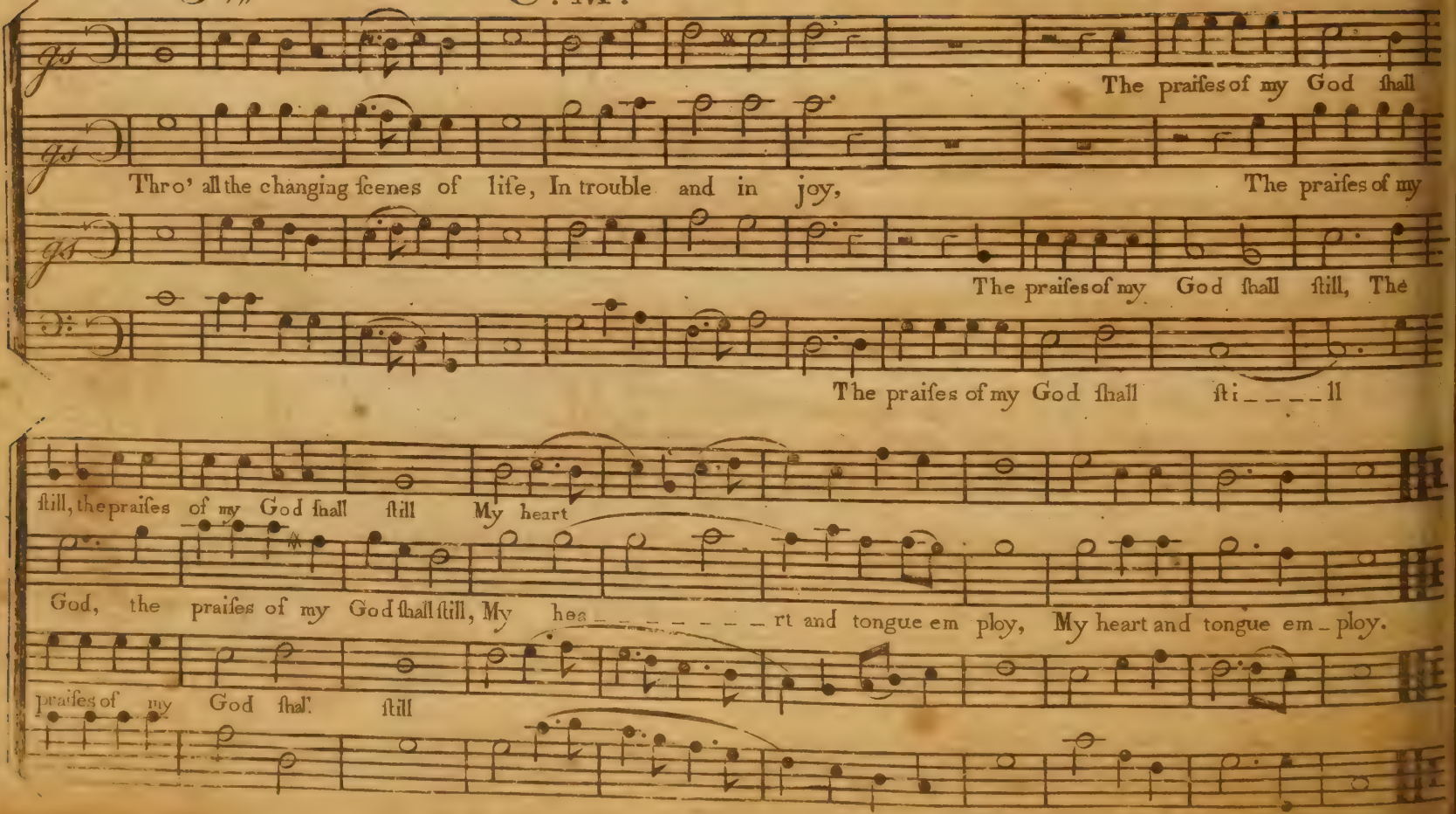
33. C.M.


Re- joice, ye righteous in the Lord: This work be-longs to you: Sing of his
:S:
name, his ways, his word, How ho- ly just and true! His mercy and his righteous-nefs Let

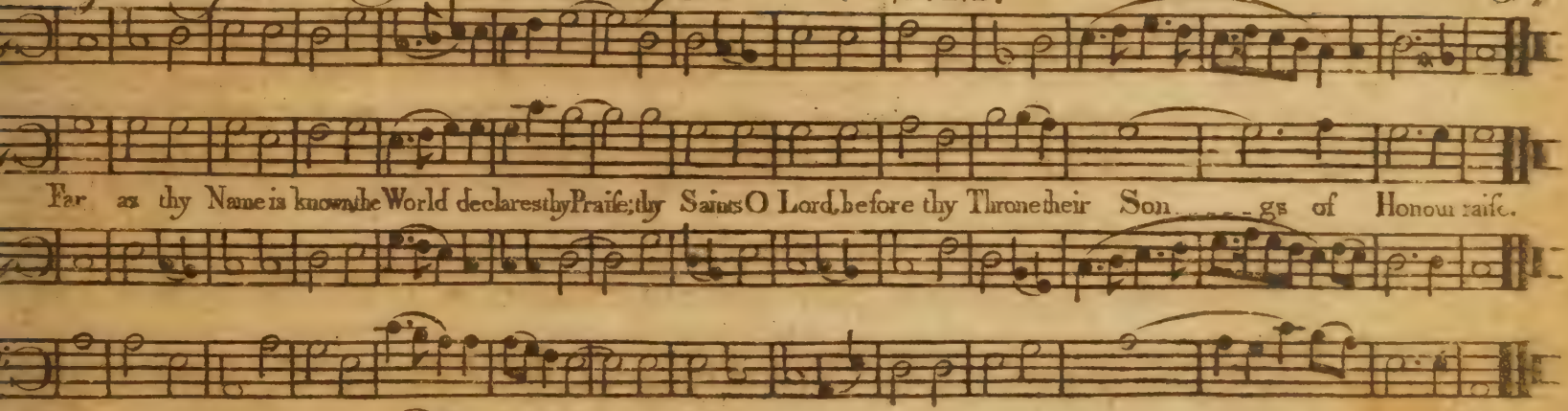

heav'n and Earth pro_claim: His works of nature and of grace Re_veal his wondrous name.
Chester by Billings. L.M.
Let Tyrants shake their i_ron Rods, And slavery clank her gauling chains, We fear them not, we trust in God, New-Englands God for_e_ver Reigns.

34th

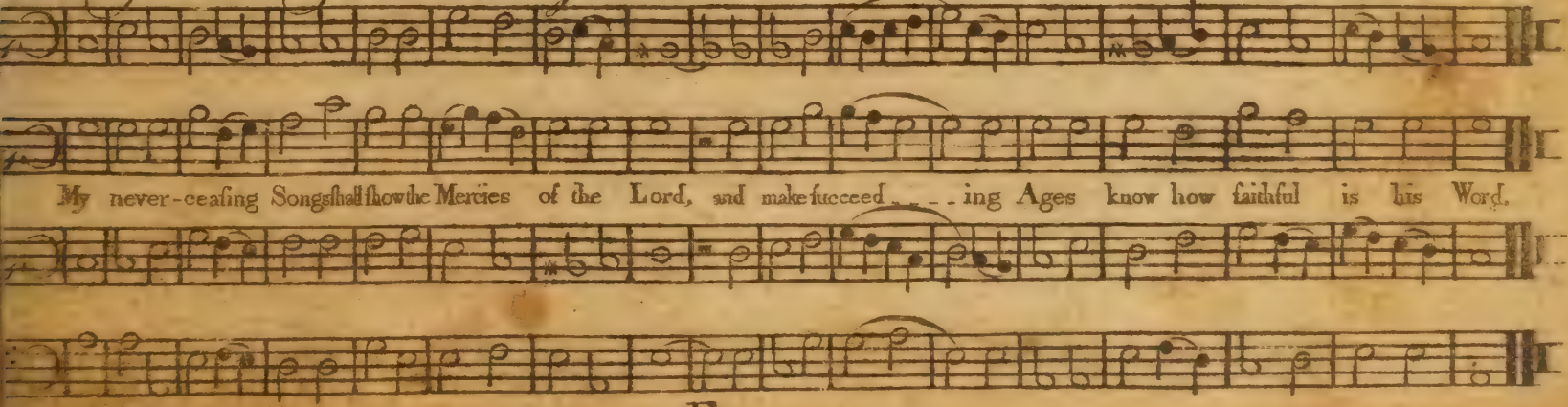
C. M.


The praiſes of my God ſhall
Thro' all the changing ſcenes of life, In trouble and in joy,
The praiſes of my
The praiſes of my God ſhall ſtill, The
The praiſes of my God ſhall ſti____ll
ſtill, the praiſes of my God ſhall ſtill My heart
God, the praiſes of my God ſhall ſtill, My hea_____rt and tongue em ploy, My heart and tongue em_ploy.
praiſes of my God ſhall ſtill

Guildford by Brownson. S.M.

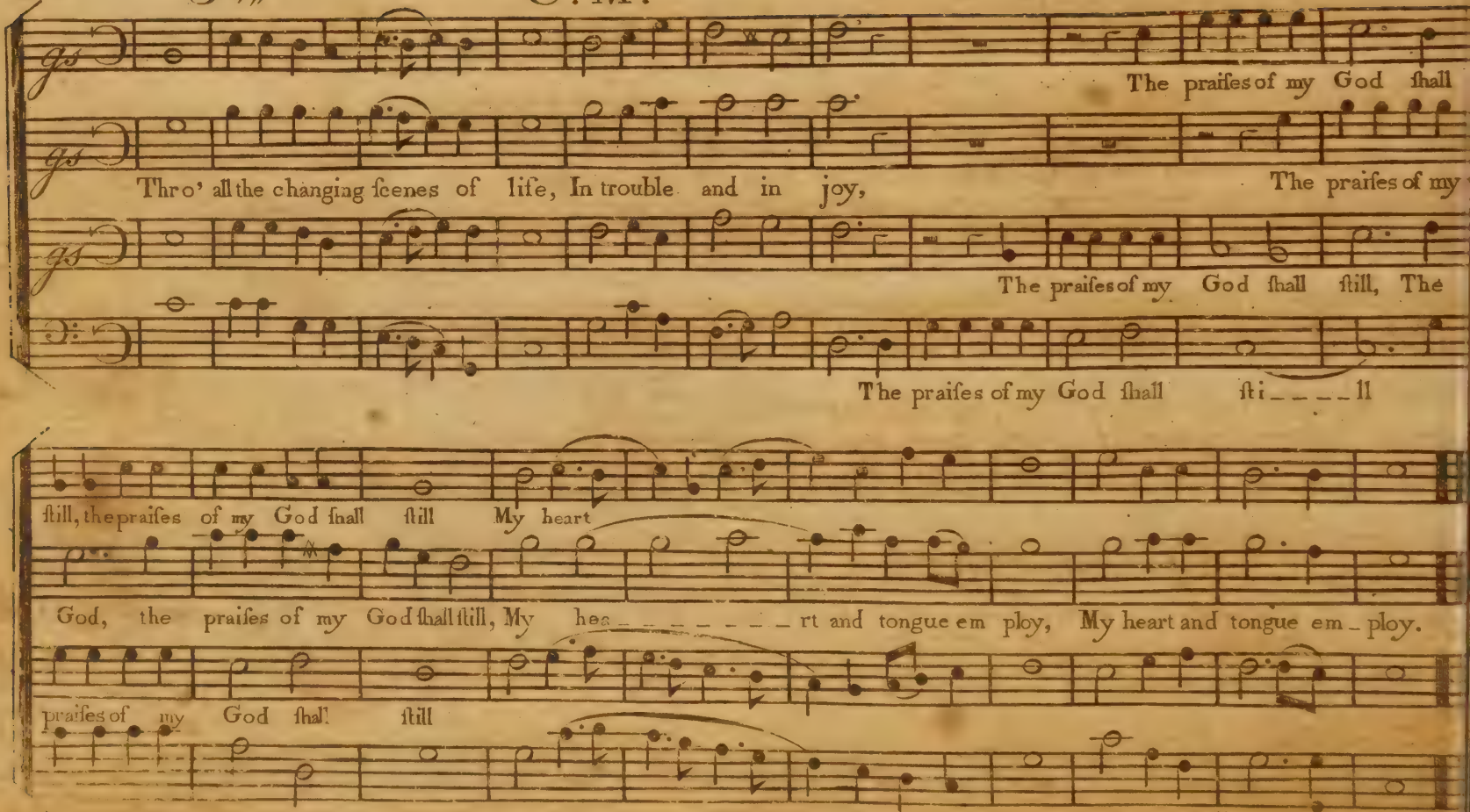


Bedford by Brownson. C.M.

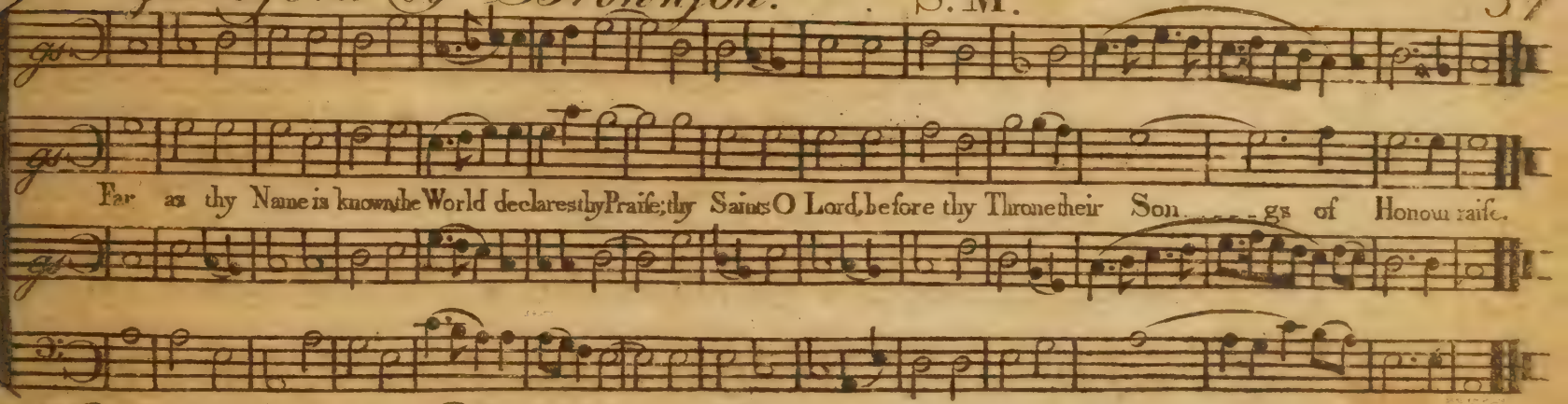


34th

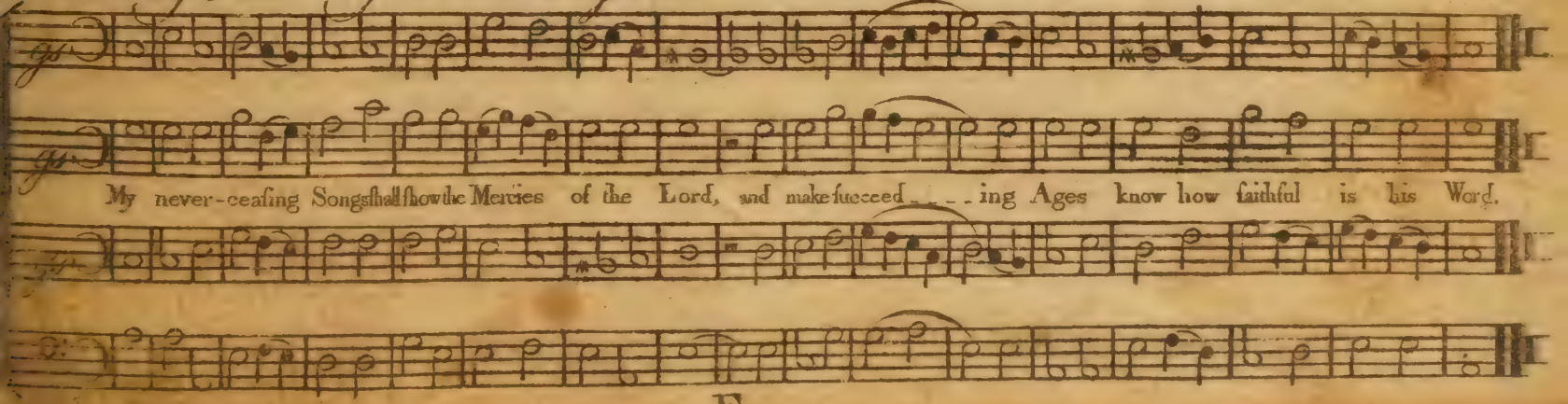
C.M.


The praiſes of my God ſhall
Thro' all the changing ſcenes of life, In trouble and in joy,
The praiſes of my
The praiſes of my God ſhall ſtill, The
The praiſes of my God ſhall ſti____ll
ſtill, the praiſes of my God ſhall ſtill My heart
God, the praiſes of my God ſhall ſtill, My hea_____rt and tongue em ploy, My heart and tongue em_ploy.
praiſes of my God ſhall ſtill

Guildford by Brownson. S.M.

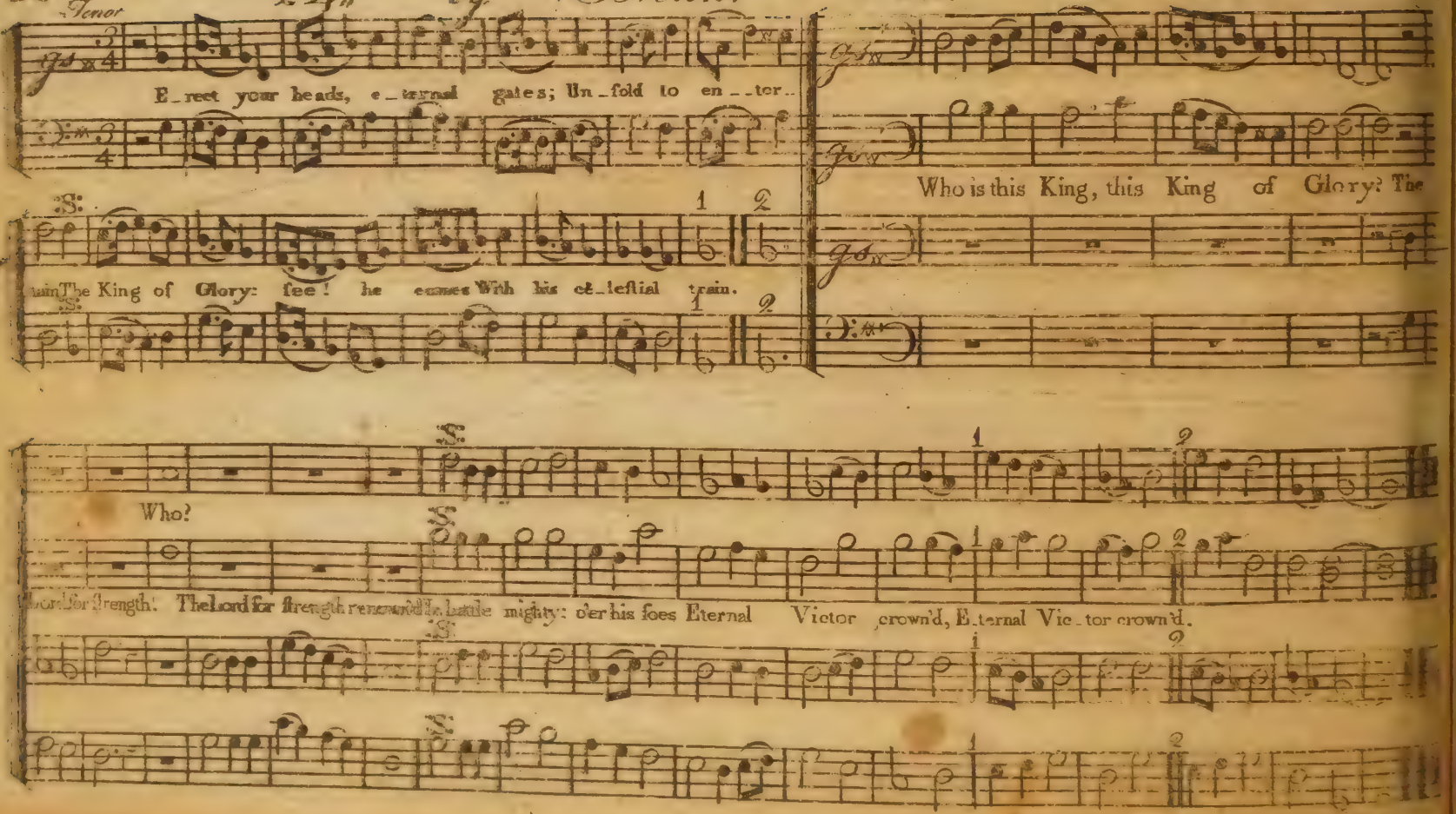


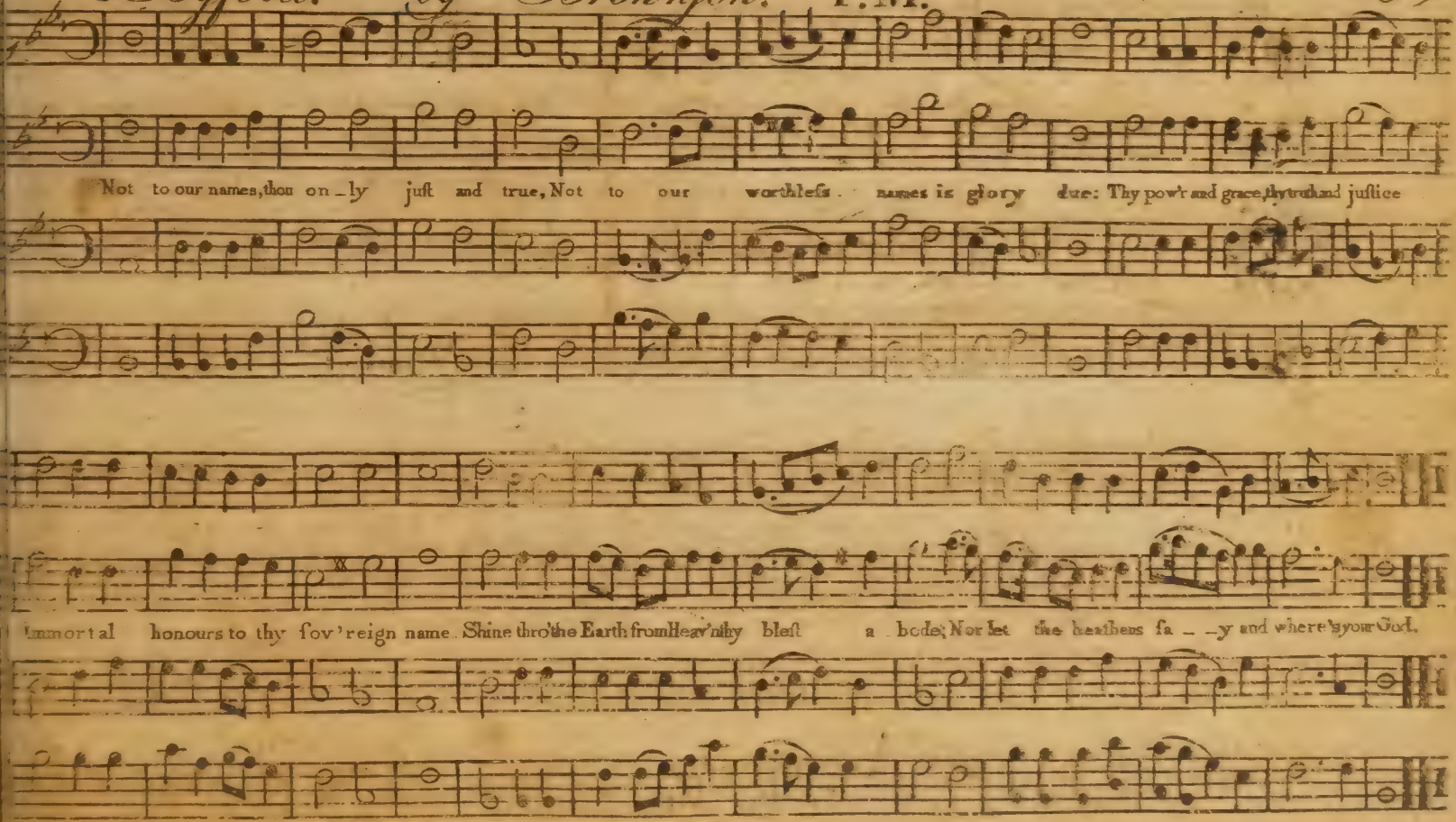
Bedford by Brownson. C.M.



Tenor

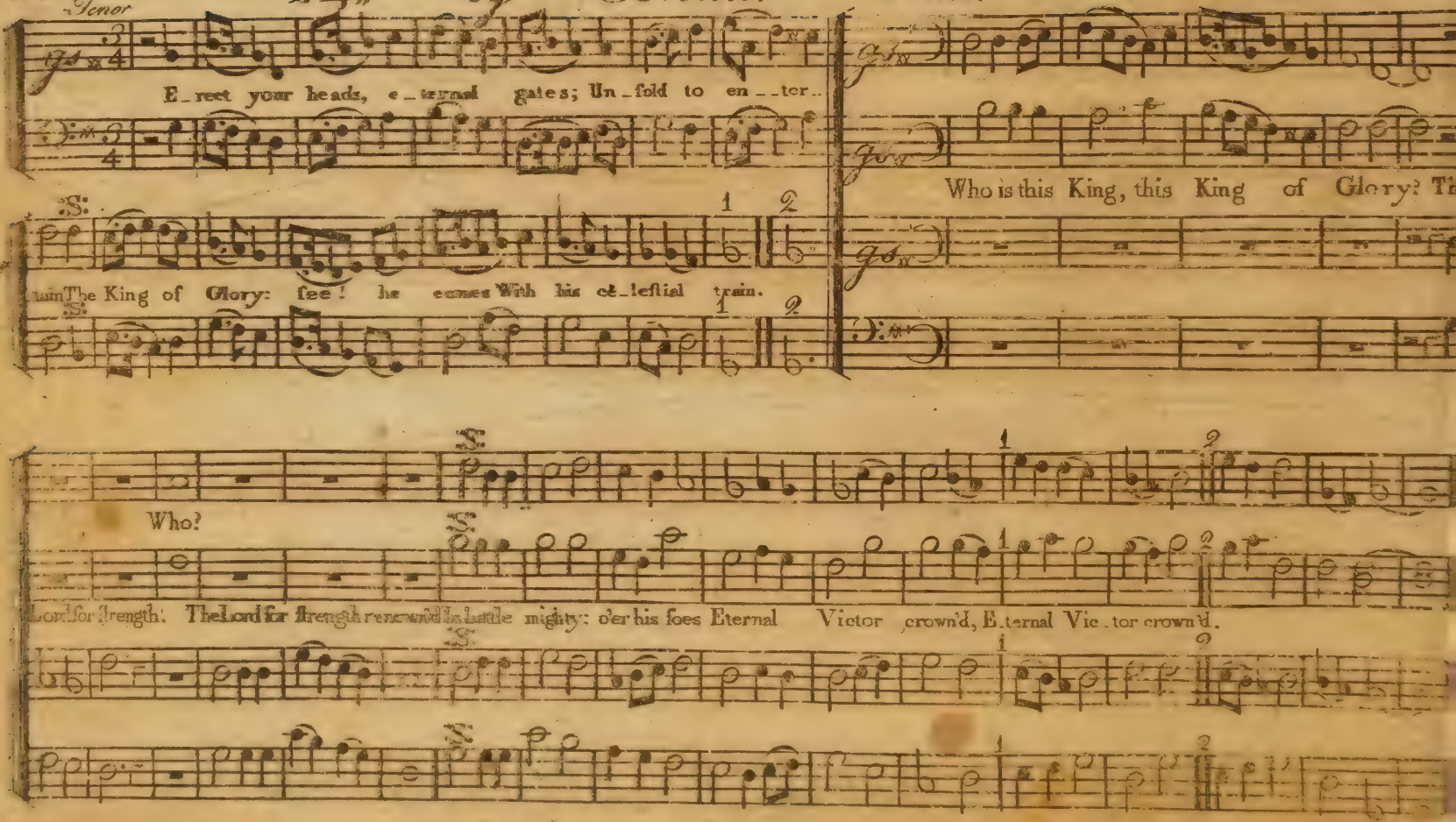
24th by Brown. C.M.

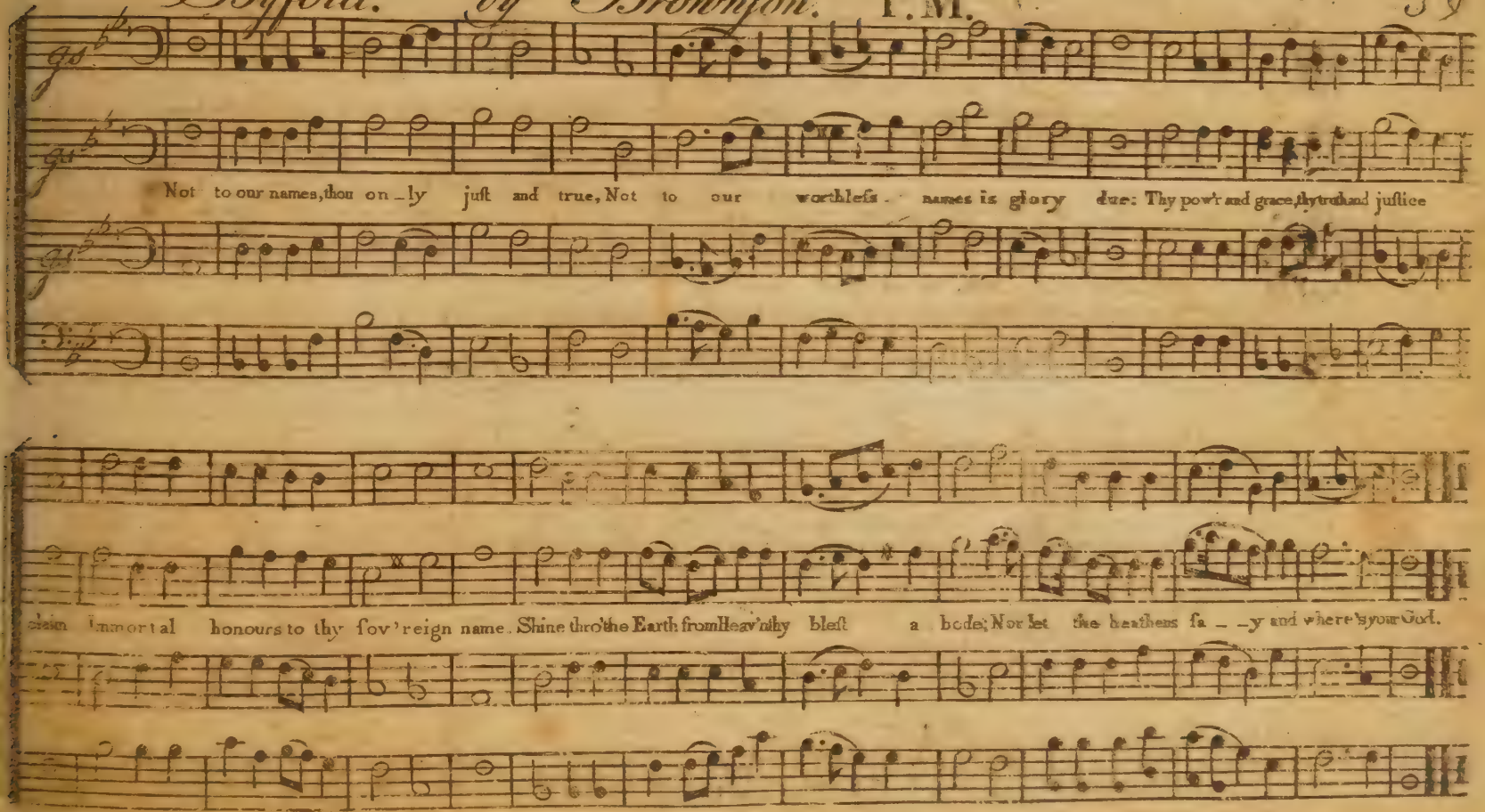



Not to our names, thou on_ly just and true, Not to our worthless names is glory due: Thy pow'r and grace, thy truth and justice
immortal honours to thy sov'reign name. Shine thro' the Earth from Heav'n thy blest a_bode; Nor let the heathens sa_y and where's your God.

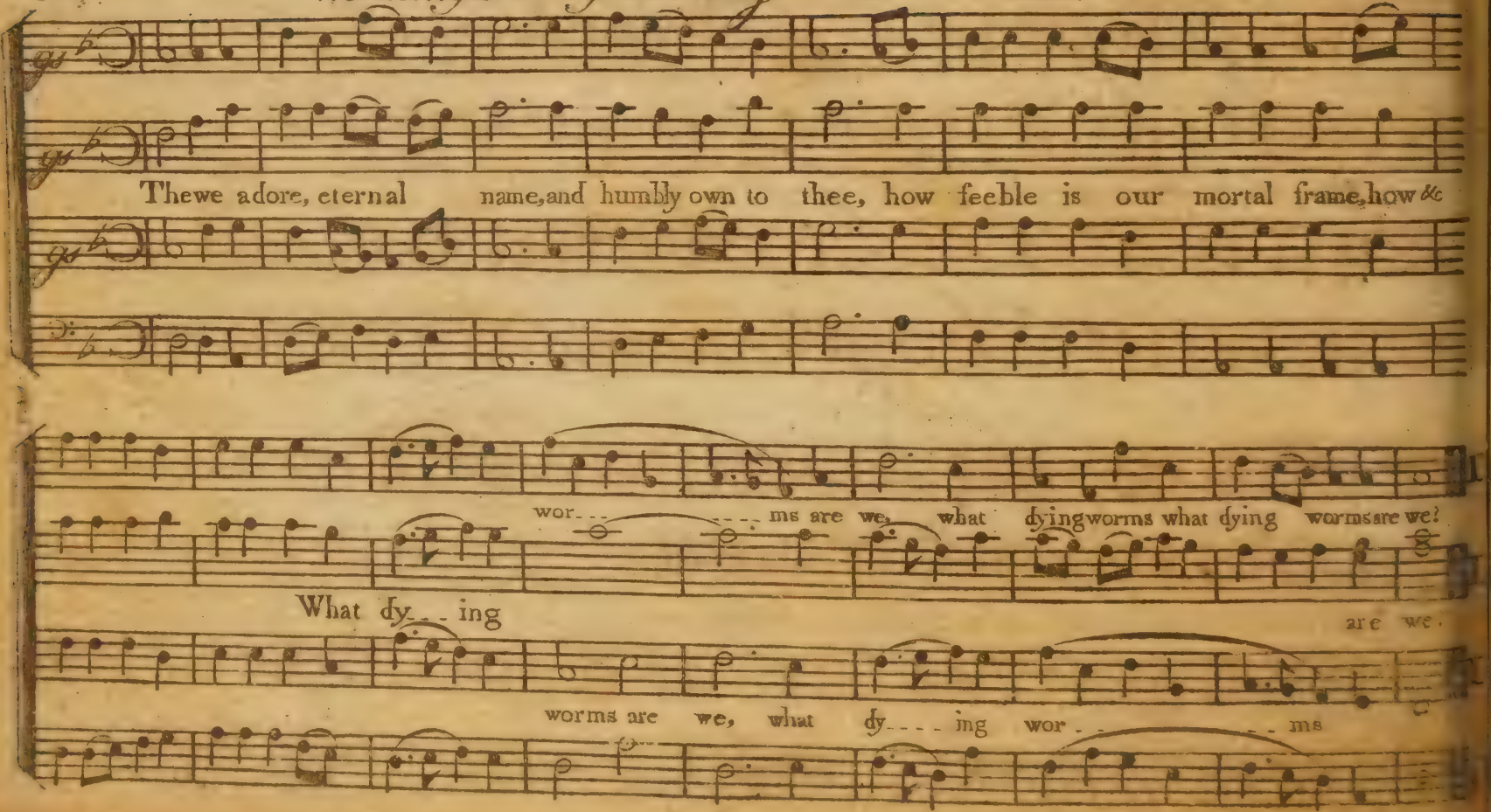
Tenor

24th by Brown. C.M.

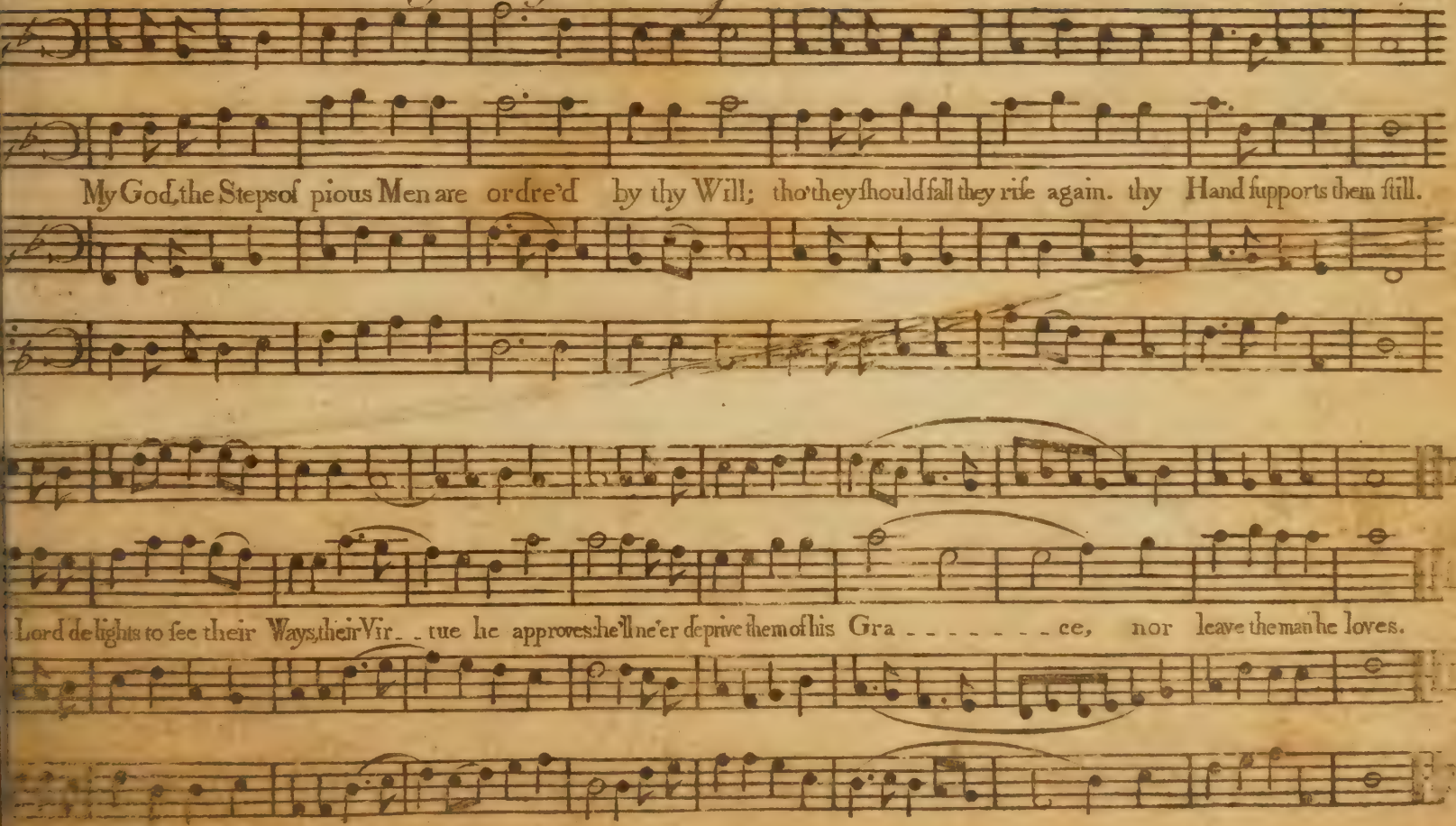



Not to our names, thou on_ly just and true, Not to our worthleſs names is glory due: Thy pow'r and grace, thy truth and juſtice
claim immortal honours to thy ſov'reign name. Shine thro' the Earth from Heav'n thy bleſt abode; Nor let the heathens ſa_y and where's your God.

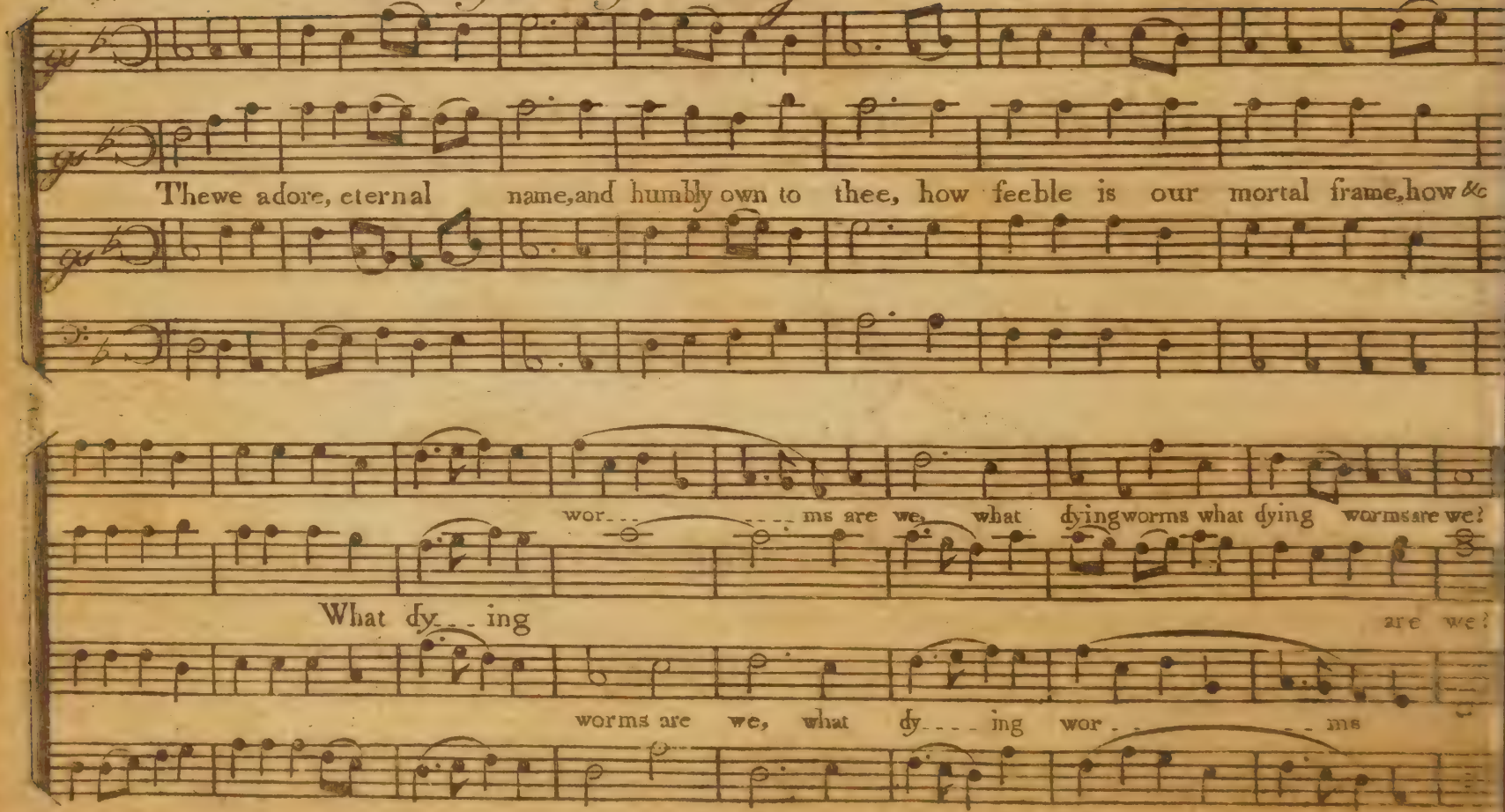
Worthington by Strong. C.M.



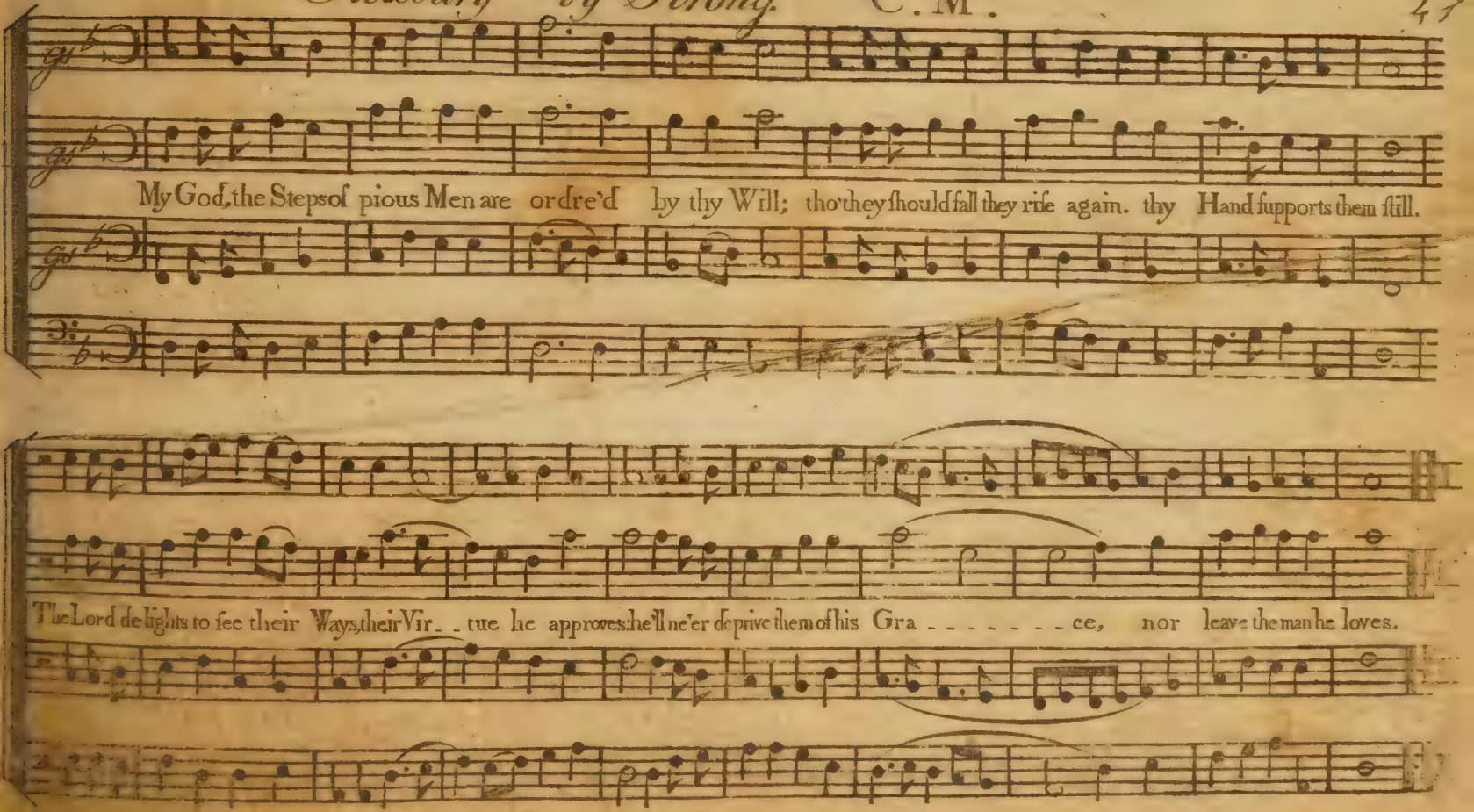
Roxbury by Strong. C.M.



Worthington by Strong. C.M.



Roxbury by Strong. C.M.



42 *Litchfield.* *by Brownson.* L.M.

Twas from thy ha___nd, my God I came, A work of ſuch a cu_rious fra_me;

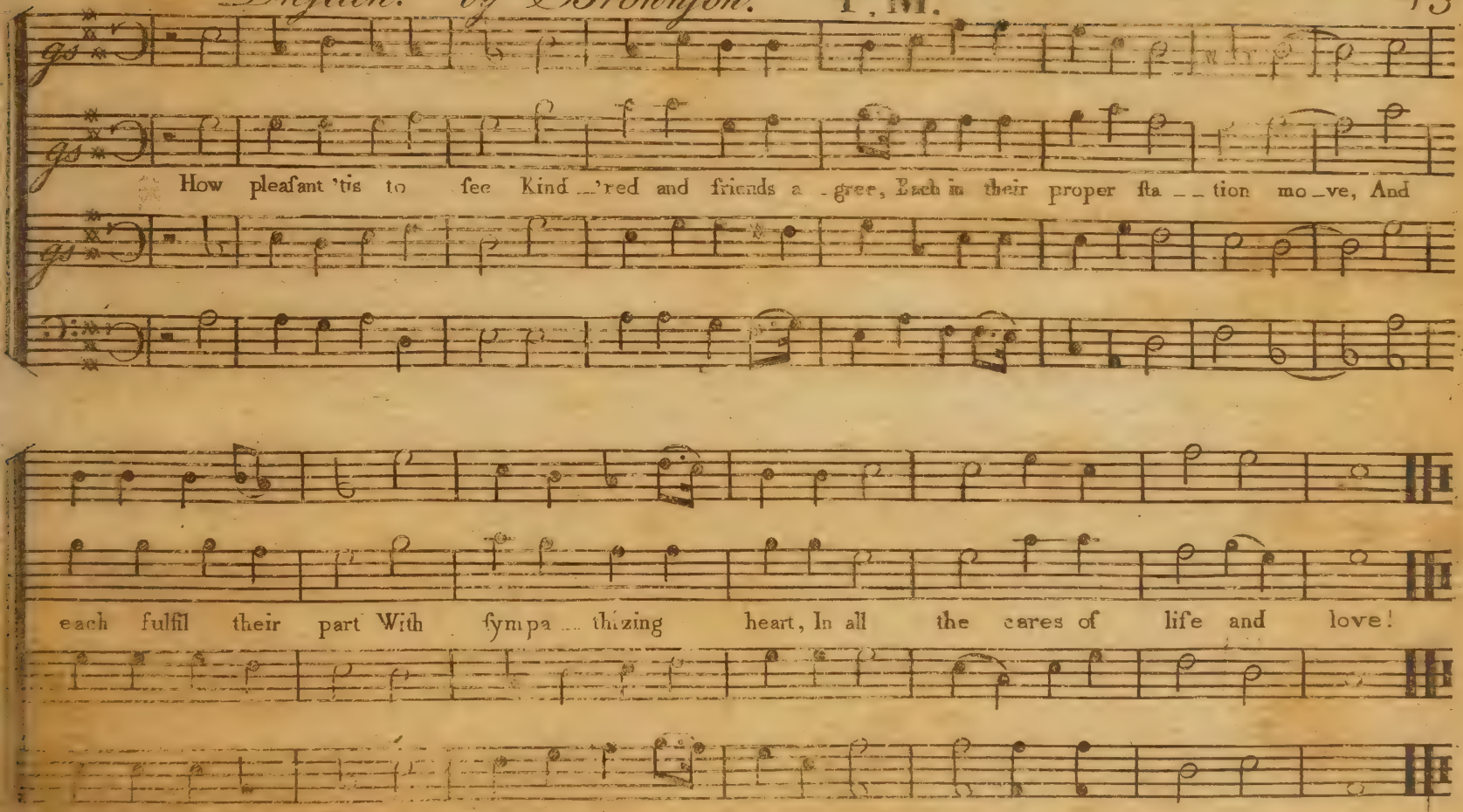
In me thy fearful

In me thy fearful won_ders ſhine, And each pro_claim thy ſkill di__vine, And each proclaim thy ſki___ll

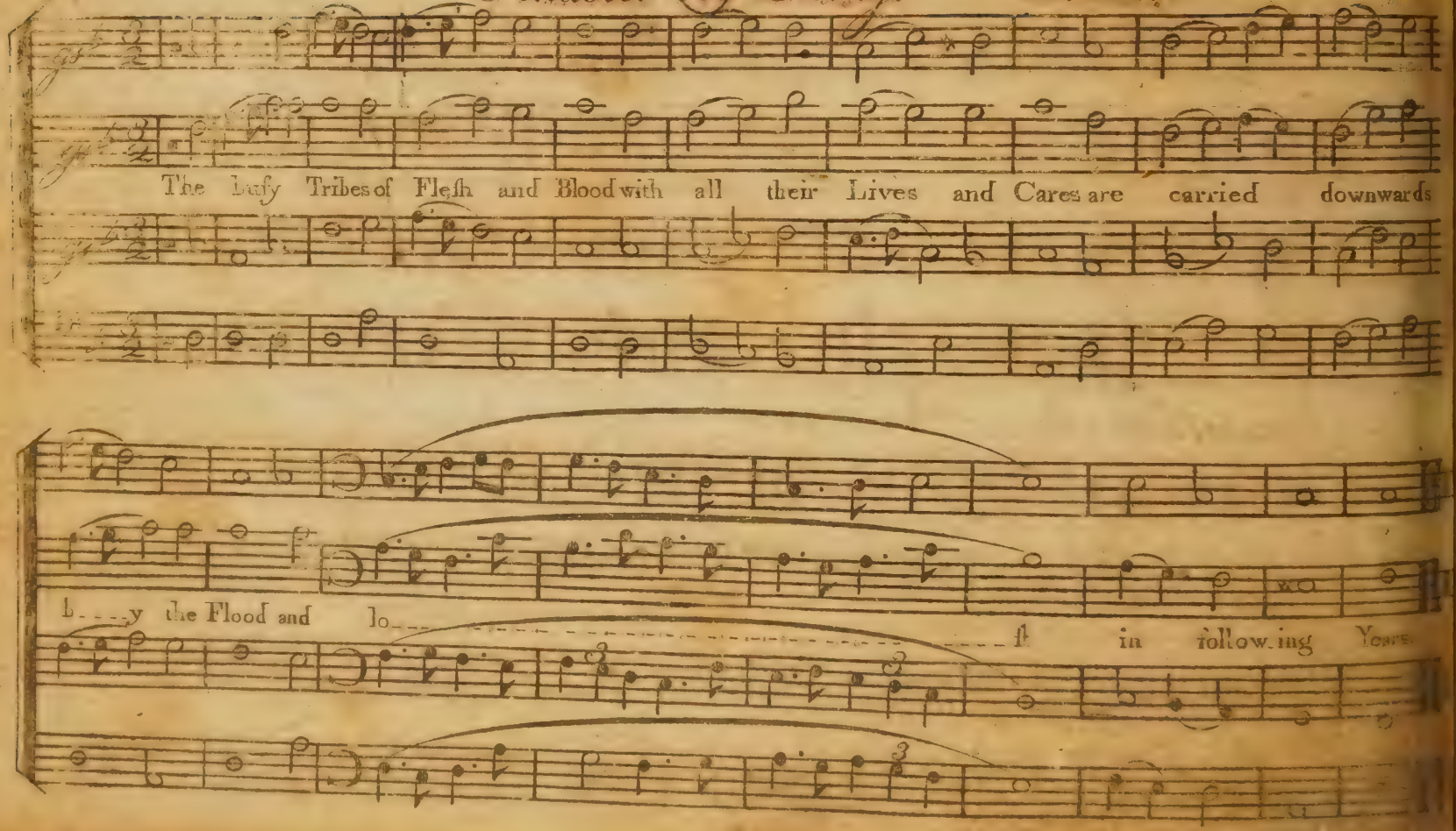
In me thy fearful wonders ſhine, And ea___ch proclaim thy ſki___ll di_vine.

me thy fearful won_ders ſhine, And each pro___claim

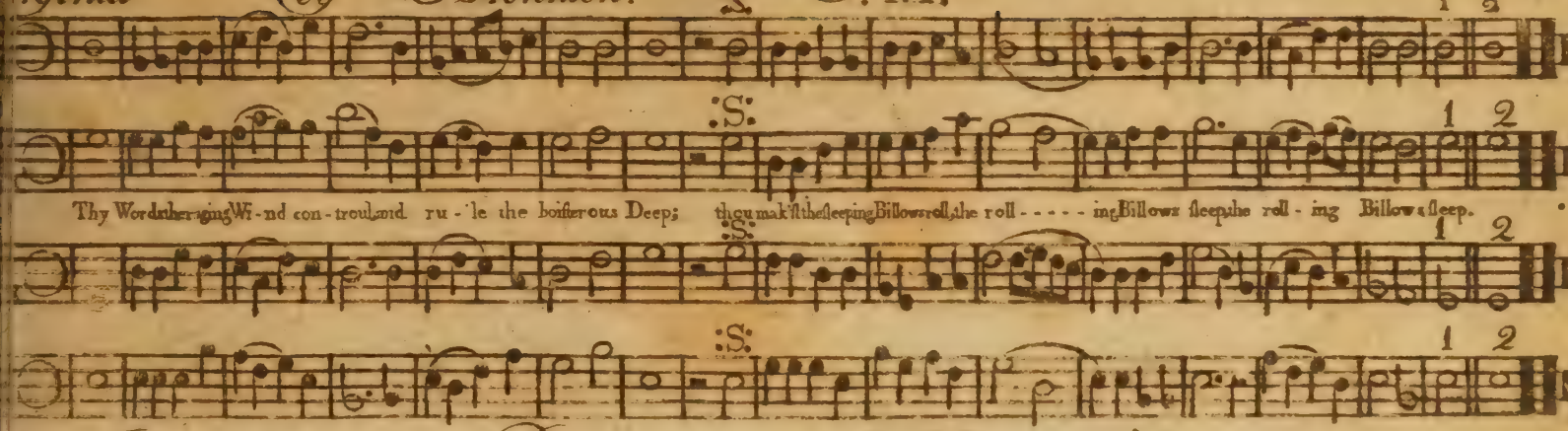
won_____ders ſhine


How pleasant 'tis to see Kind-red and friends a-gree, Each in their proper sta--tion mo-ve, And
each fulfil their part With sympa-thizing heart, In all the cares of life and love!

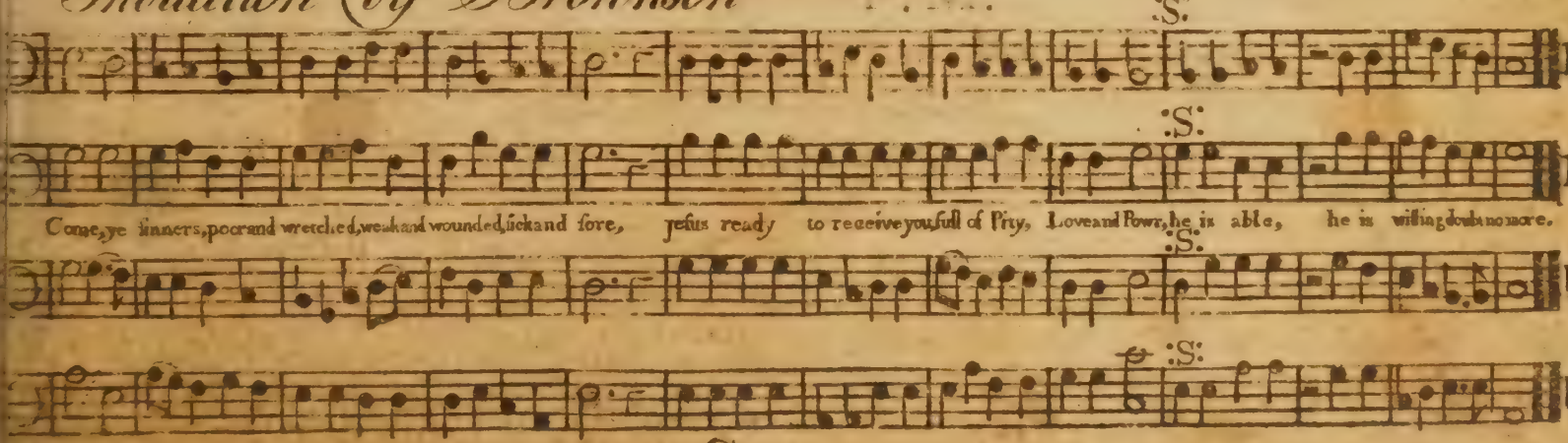
Andover by Strong. C. M.



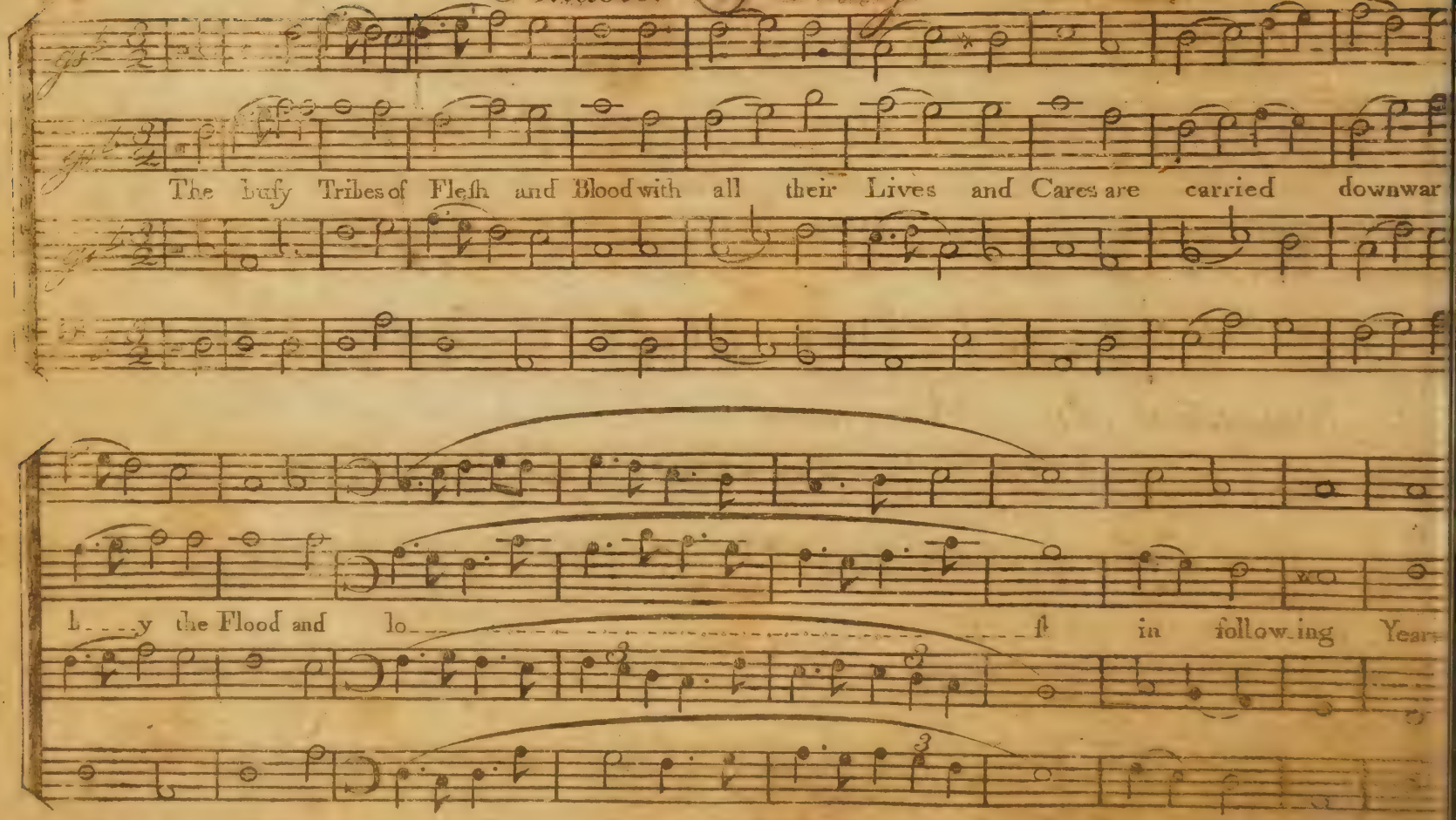
Virginia (by Brownson. C.M.



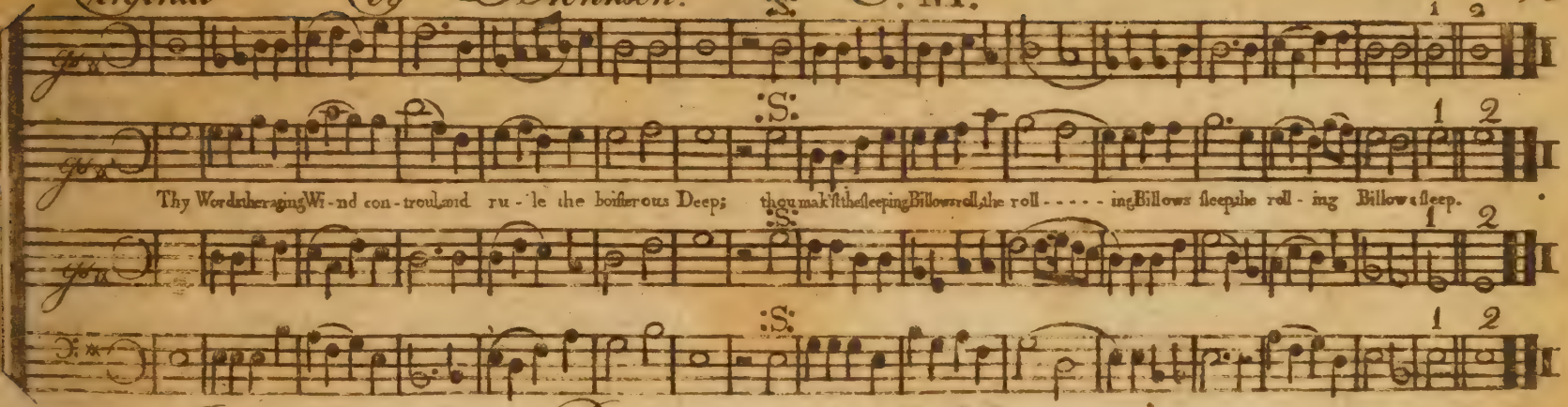
Invitation (by Brownson C.M.



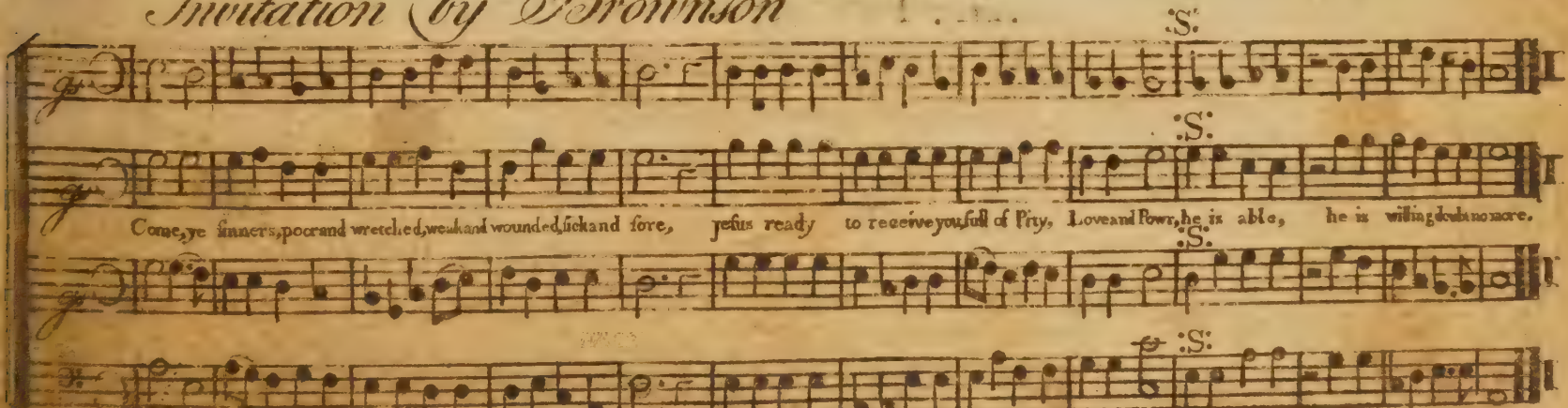
Andover by Strong. C. M.



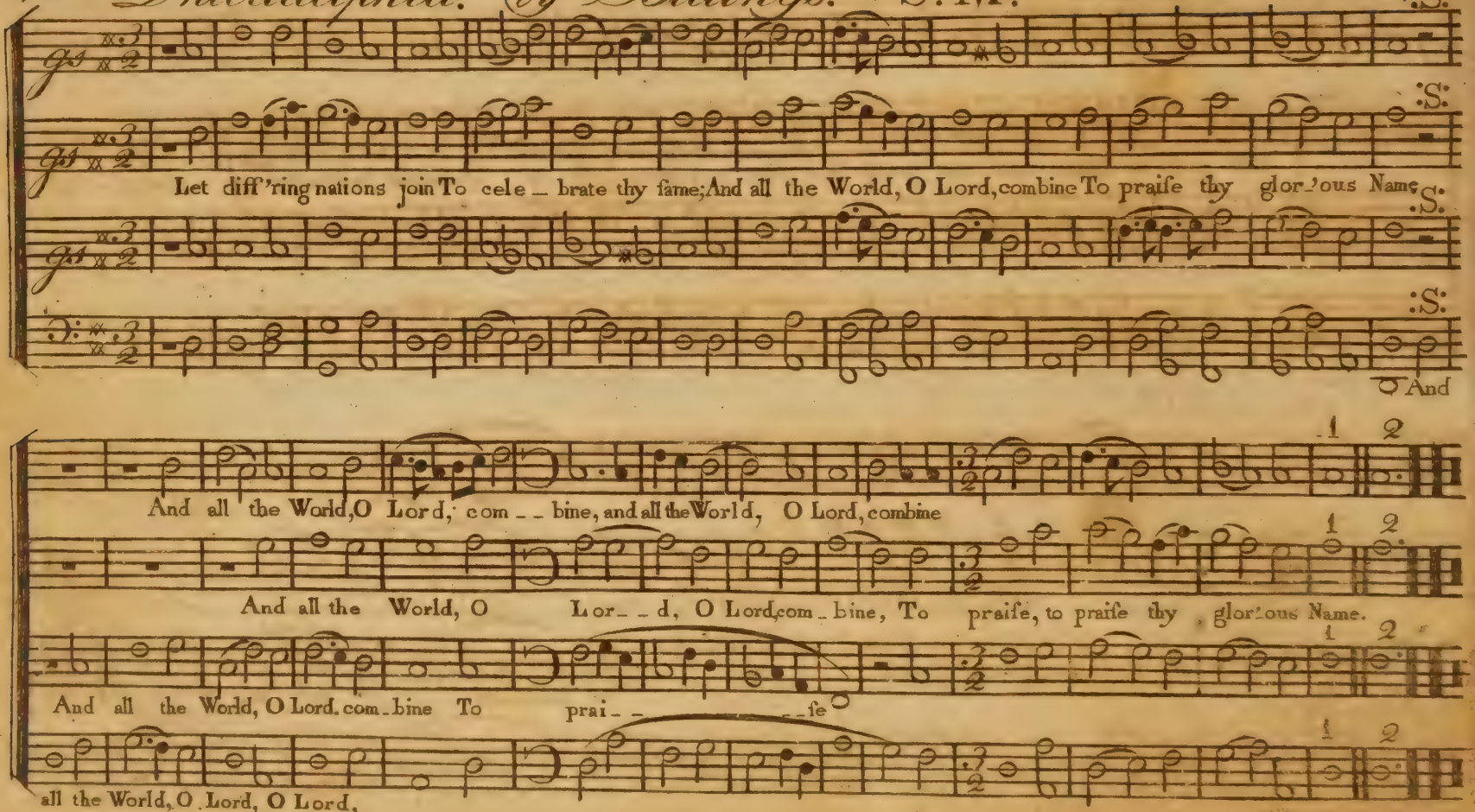
Virginia (by Brownson.) C.M.

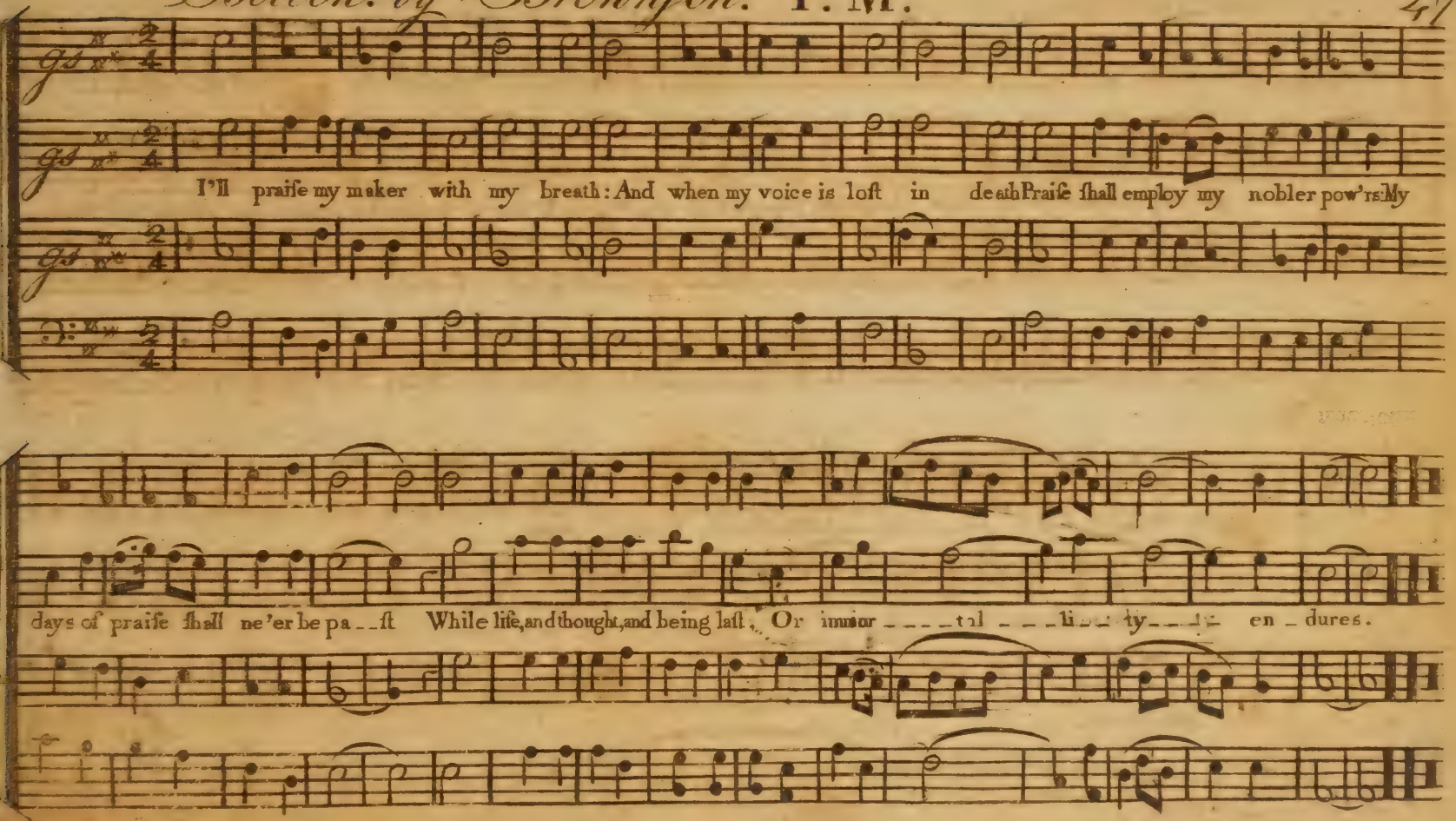


Invitation (by Brownson) L.M.

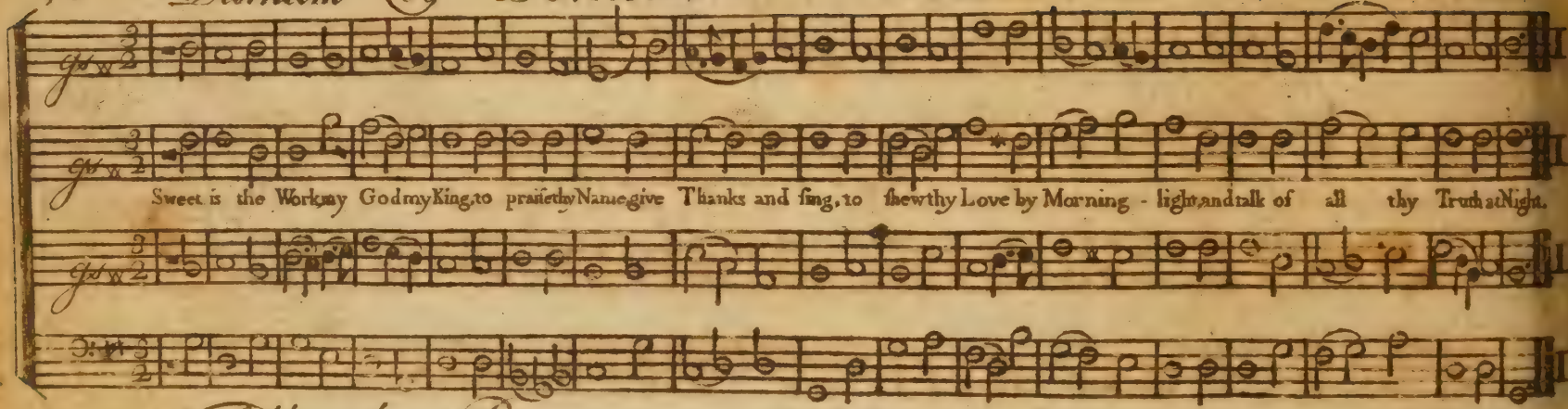


Philadelphia. by Billings. S.M.

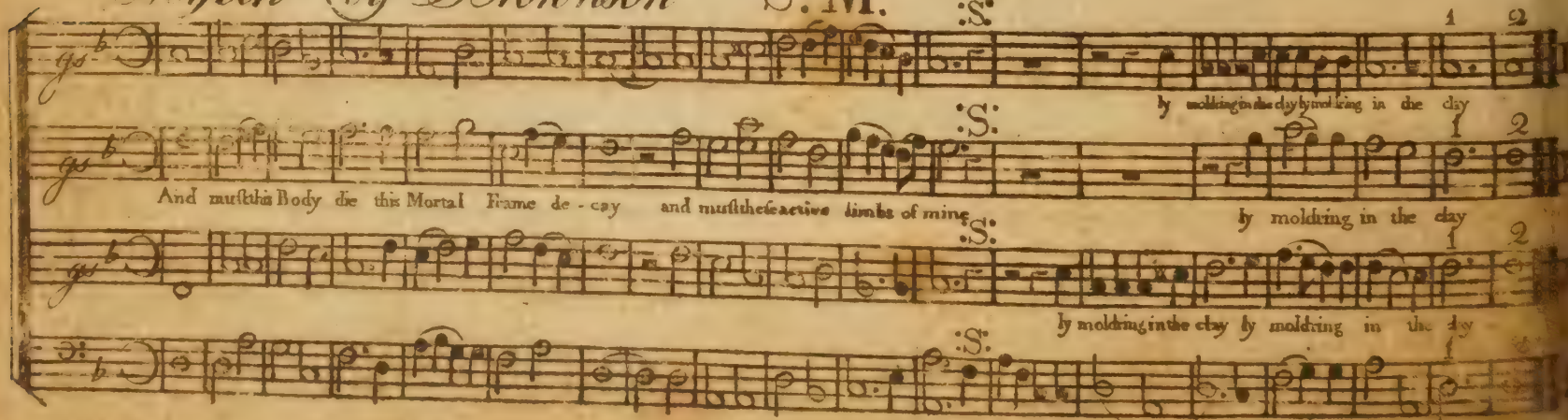


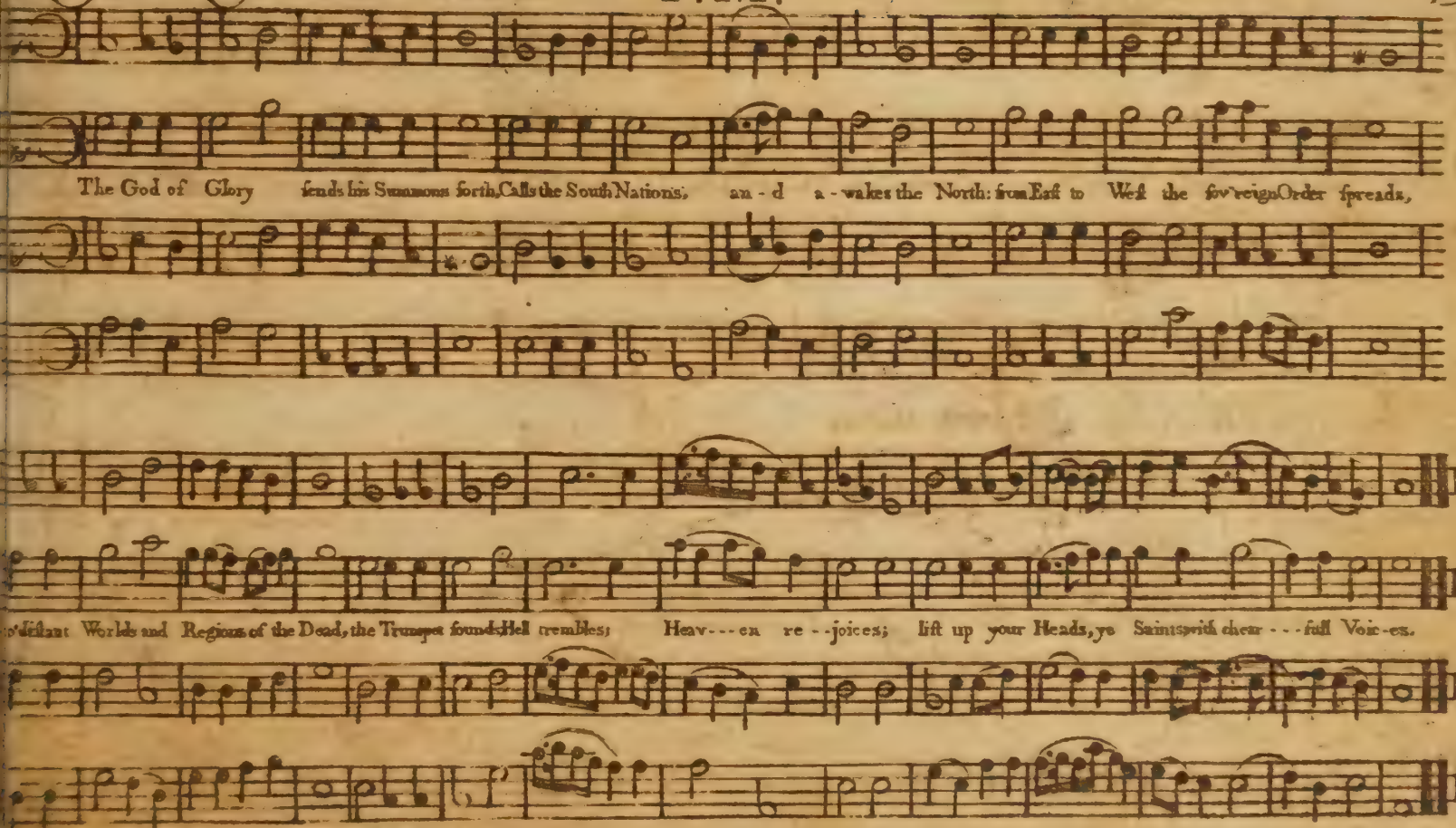

I'll praise my maker with my breath: And when my voice is lost in death Praise shall employ my nobler pow'rs: My
days of praise shall ne'er be pa--st While life, and thought, and being last, Or immor----tal---li---ty---en-dures.

Durham by Brownson. L.M.



Norfolk by Brownson S.M.




The God of Glory sends his Summons forth, Calls the South Nations, and a-wakes the North: from East to West the sov'reign Order spreads,
defiant Worlds and Regions of the Dead, the Trumpet sounds, Hell trembles; Heav---en re--joices; lift up your Heads, ye Saints with cheer---full Voic-es.

Durham by Brownson. L.M.

Sweet is the Work my God my King, to praise thy Name give Thanks and sing, to shew thy Love by Morning - light and talk of all thy Truth at Nig

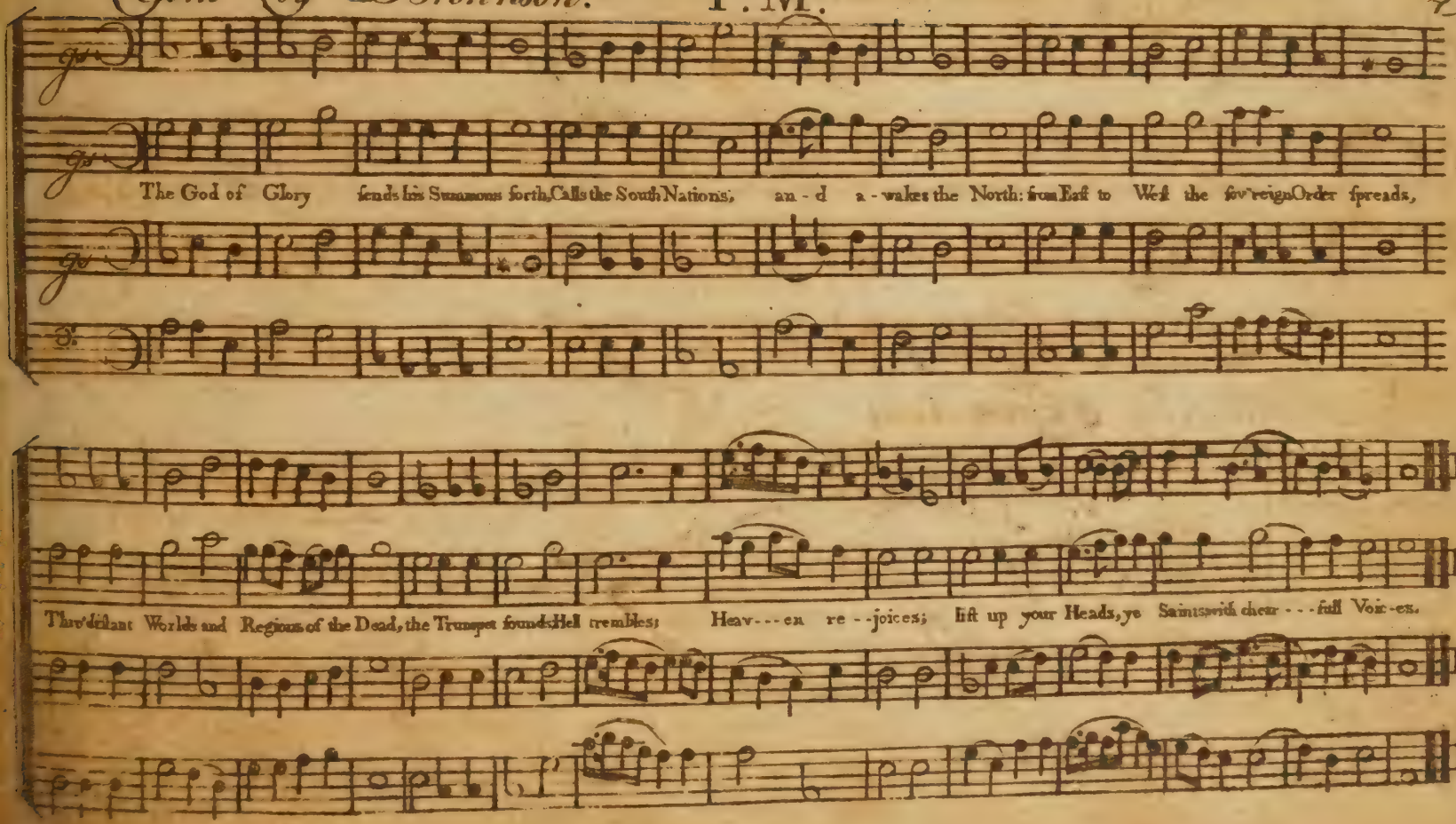
Norfolk by Brownson S.M.

And must this Body die this Mortal Frame de - cay and must these active limbs of mine

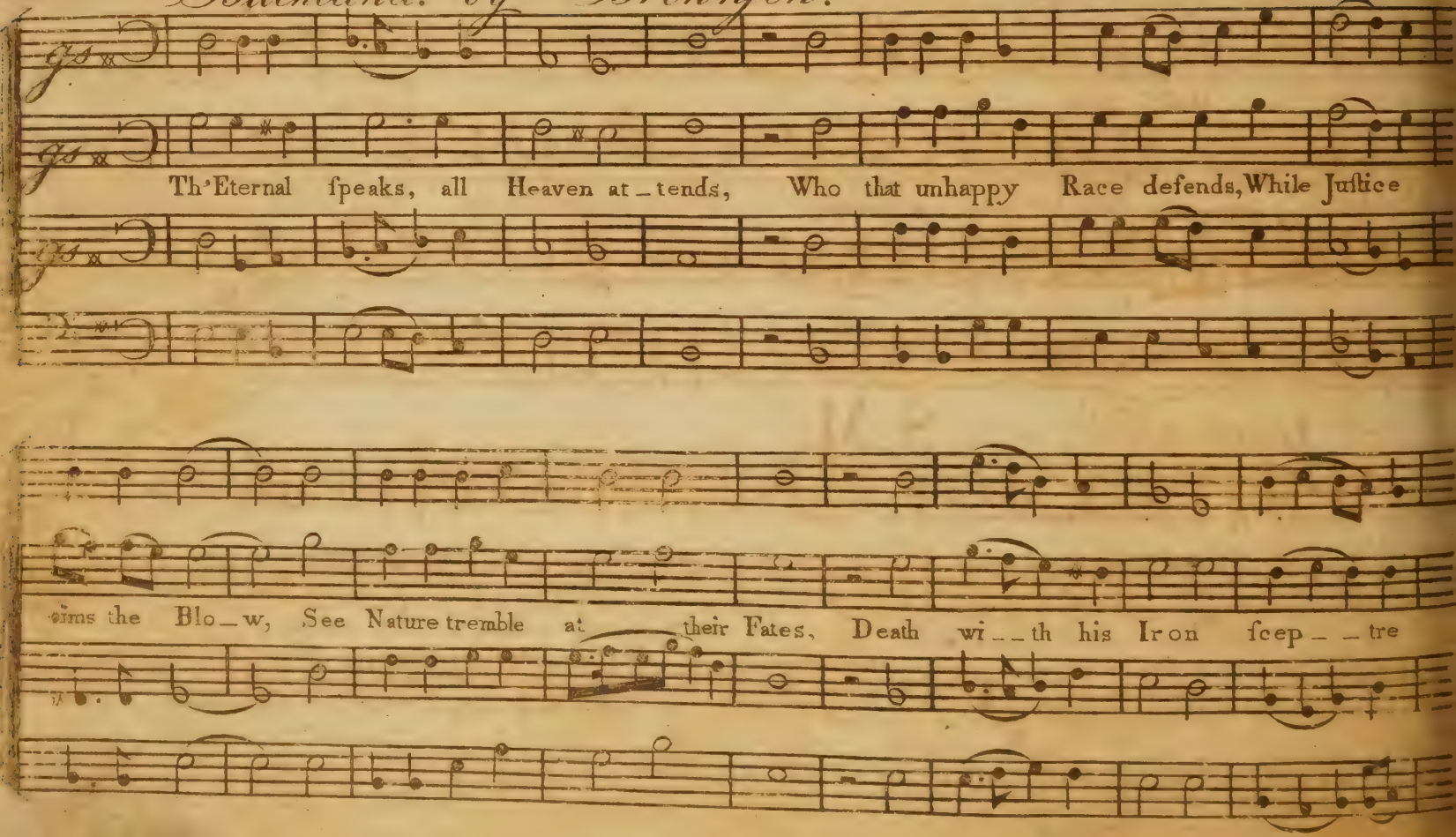
by moldring in the clay by moldring in the clay

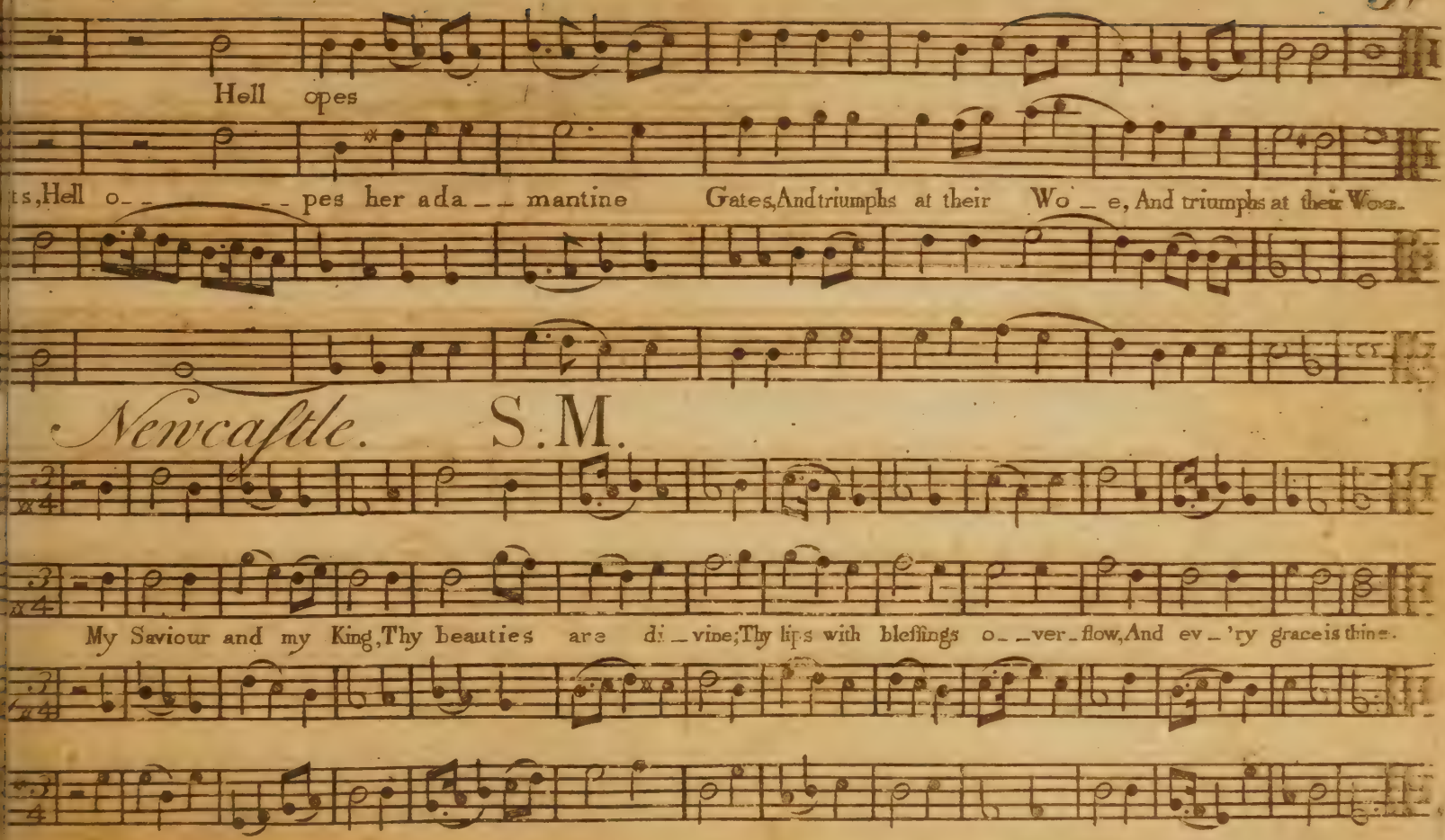
by moldring in the clay by moldring in the clay

by moldring in the cla - - - - - y by moldring in the

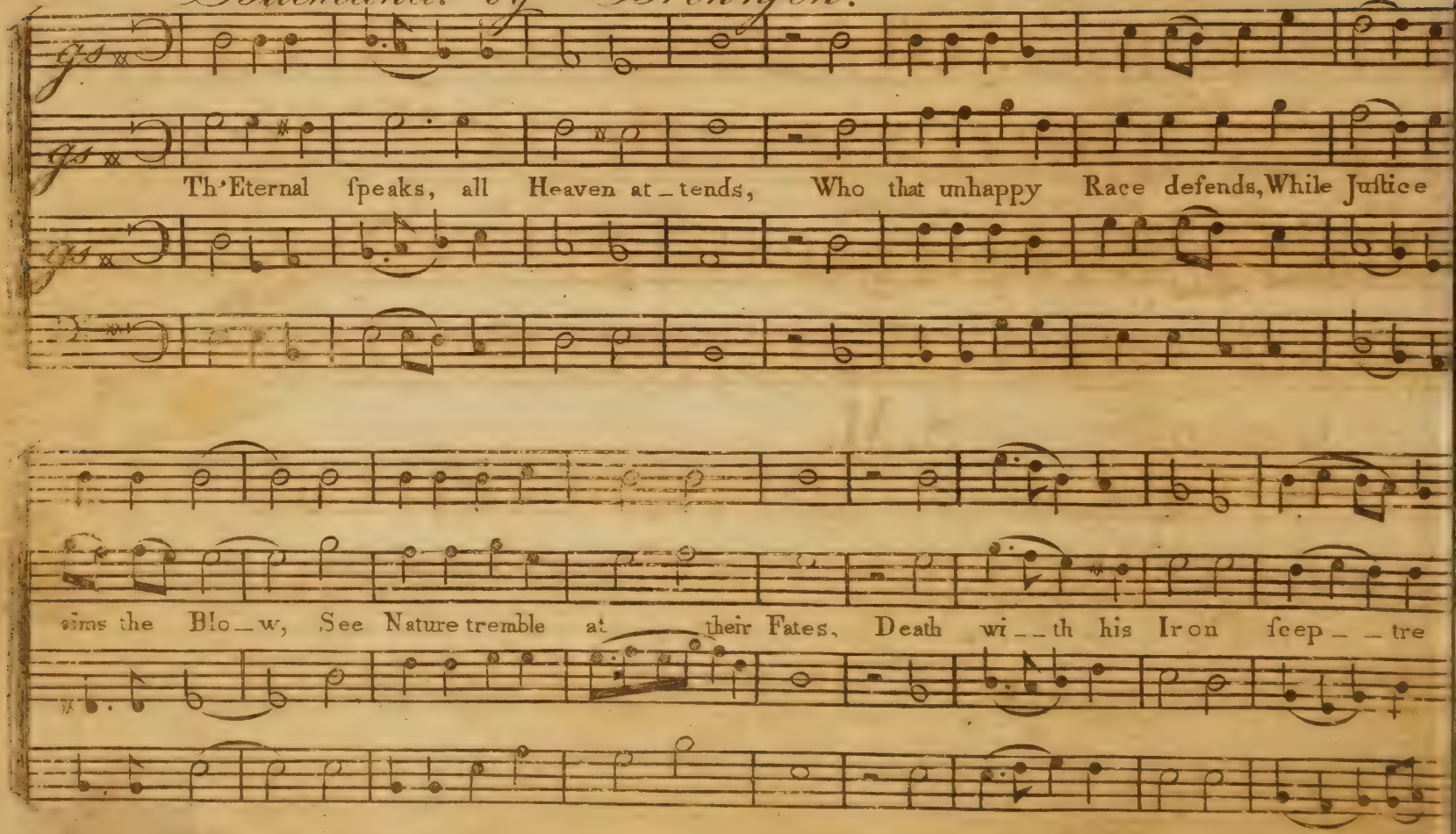

The God of Glory sends his Summons forth, Calls the South Nations, and a-wakes the North: from East to West the sov'reign Order spreads,
Thro' distant Worlds and Regions of the Dead, the Trumpet sounds: Hell trembles; Heav---en re--joices; lift up your Heads, ye Saints with cheer---full Voic-es.

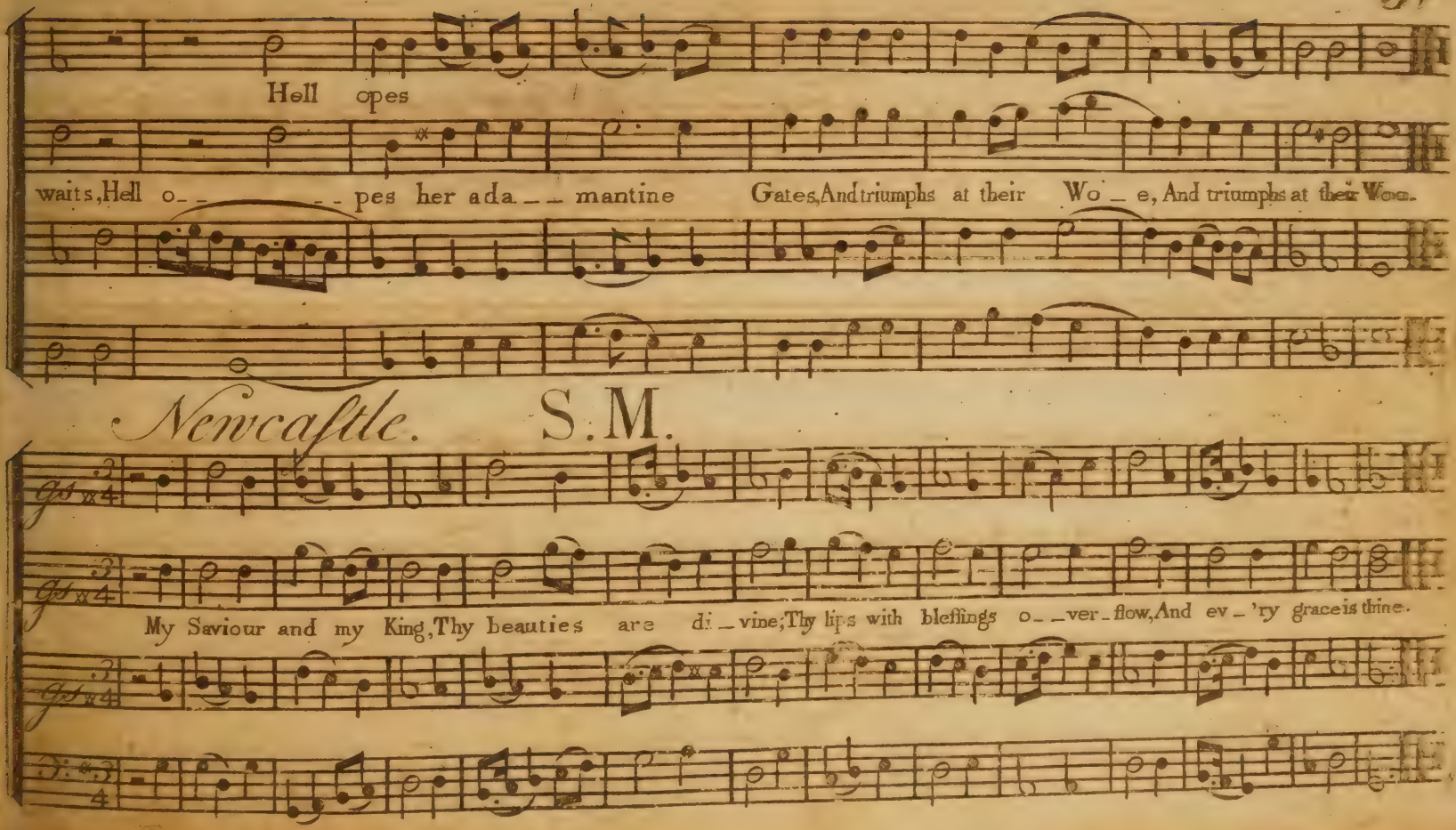
Buckland. by Brownſon.



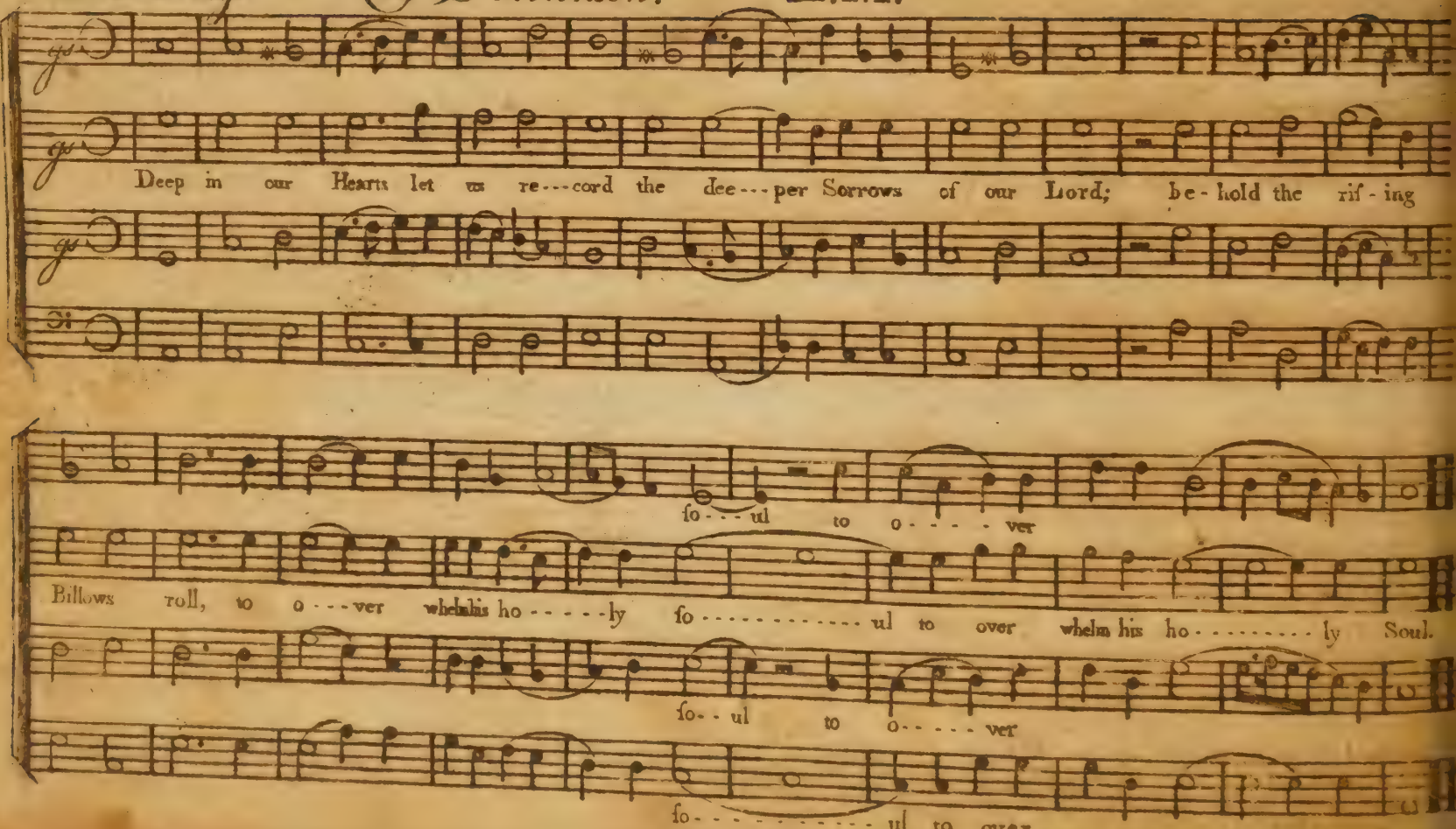

Hell opes
ts, Hell o_ _ _ _ pes her ada_ _ mantine Gates, And triumphs at their Wo_ e, And triumphs at their Woe.
Newcastle. S.M.
My Saviour and my King, Thy beauties are di_vine; Thy lips with blessings o_ _ver_flow, And ev_'ry grace is thine.

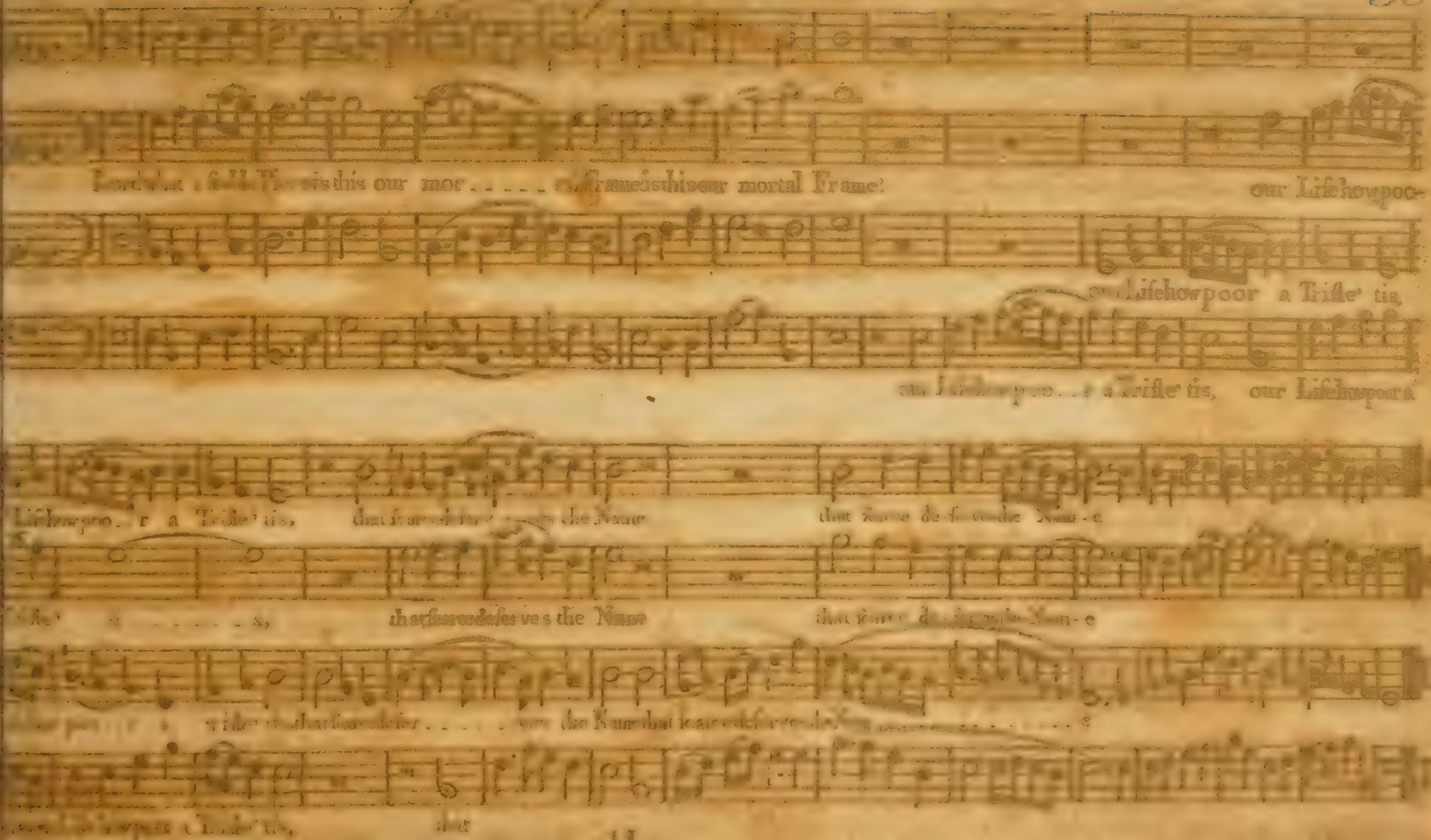
Buckland. by Brownſon.



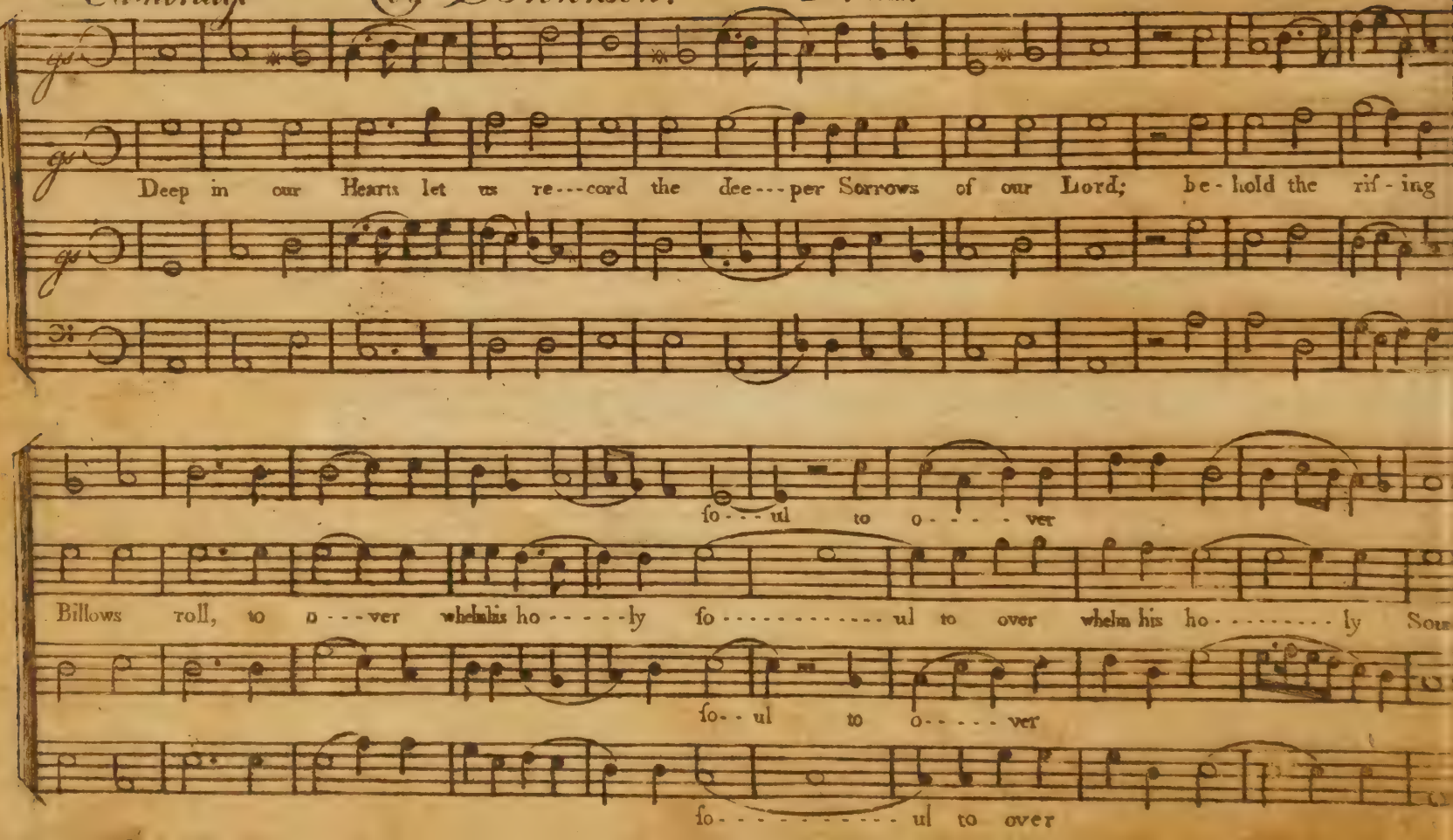

Hell opes
waits, Hell o_ _ _ _ _ pes her ada_ _ mantine Gates, And triumphs at their Wo_ e, And triumphs at their Woe.
Newcastle. S.M.
My Saviour and my King, Thy beauties are di_vine; Thy lips with bleſſings o_ _ver_flow, And ev_'ry grace is thine.

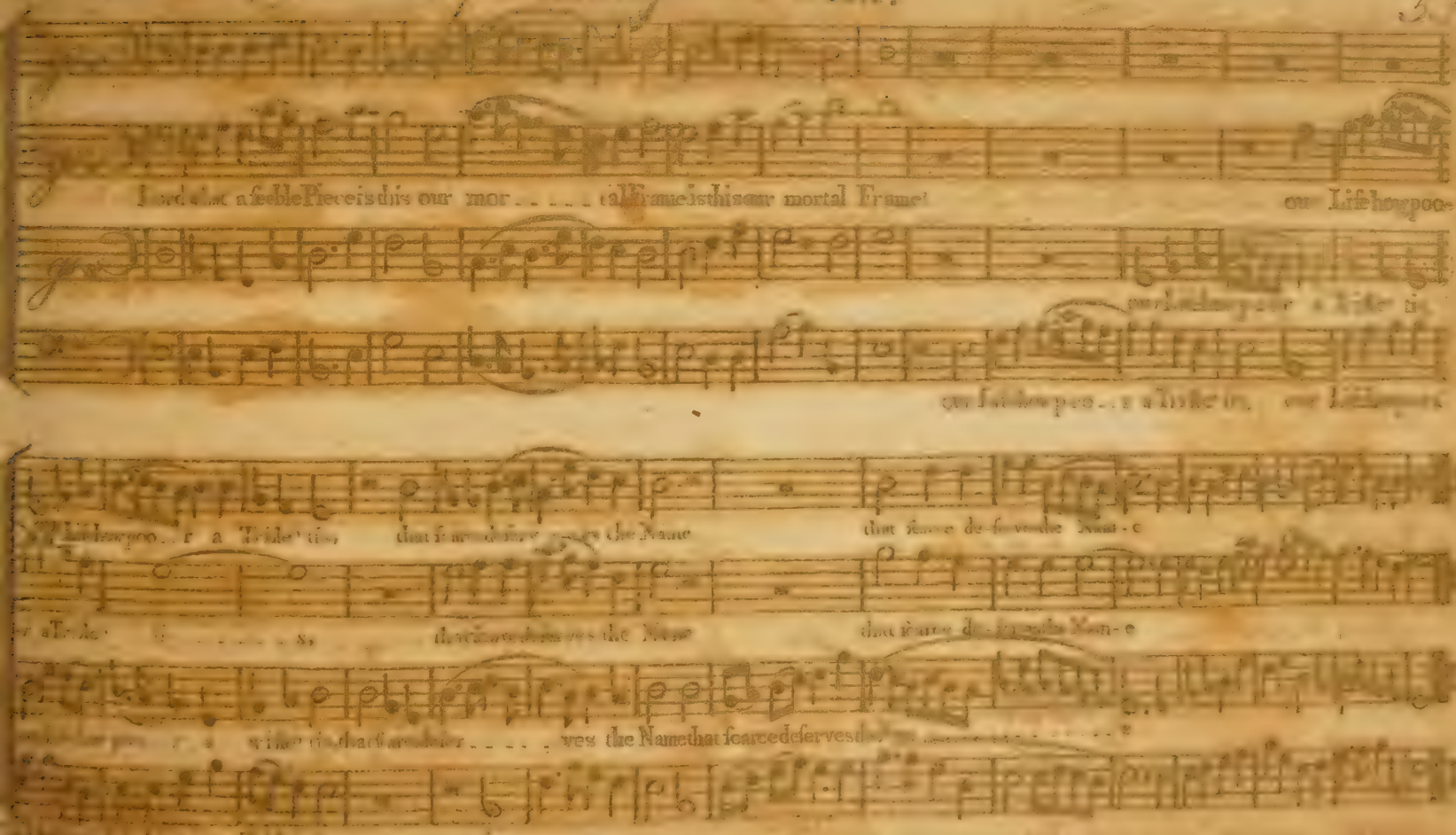
Cambridge (by Brownson. L.M.




S.M.
our Lifehowpoor a Trifle tis,
our Lifehowpoor a Trifle tis,
that

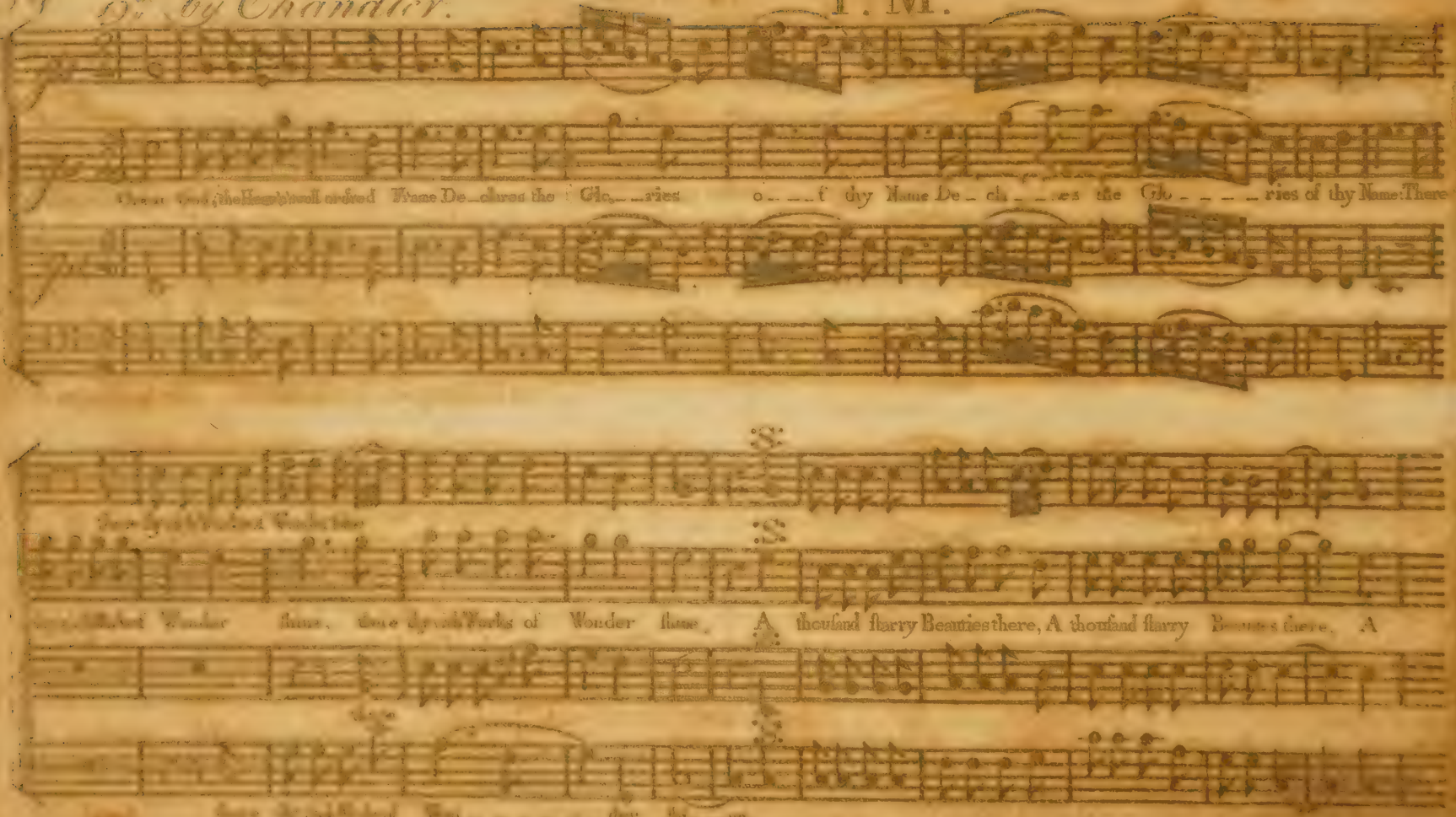
Cambridge (by Brownson. L.M.

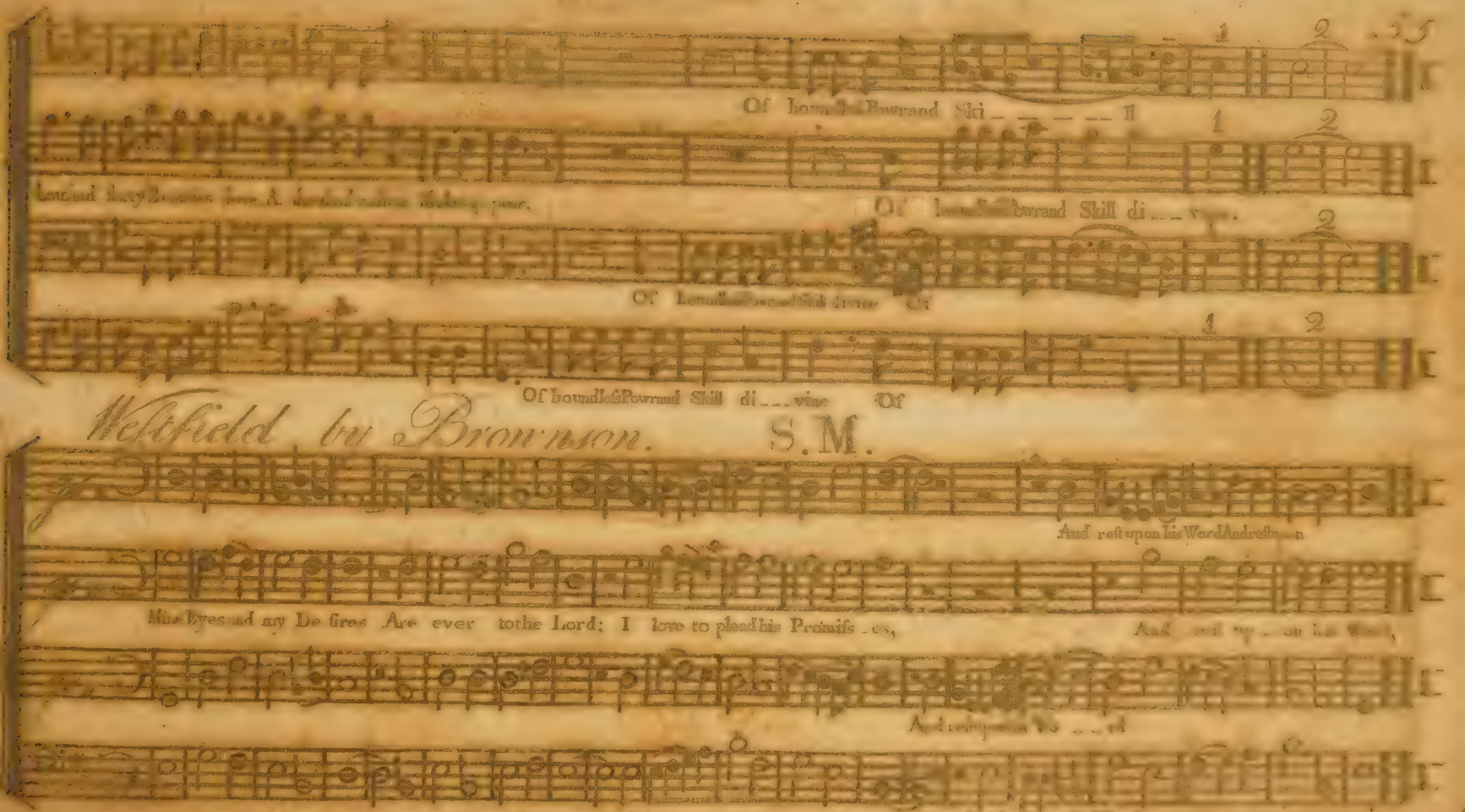



Lord what a feeble Piece is this our mor . . . . . tal Frame is this our mortal Frame
our Life how poo-
our Life how poo . . r a little is,
our Life how poo . . r a little is, our Life how poor
Life how poo . . r a Title 'tis, that scarce deserves the Name
that scarce deserves the Name
a Title 'tis, that scarce deserves the Name
that scarce deserves the Name
. . . . . ves the Name that scarce deserves the Name

9th by Chandler.

P.M.

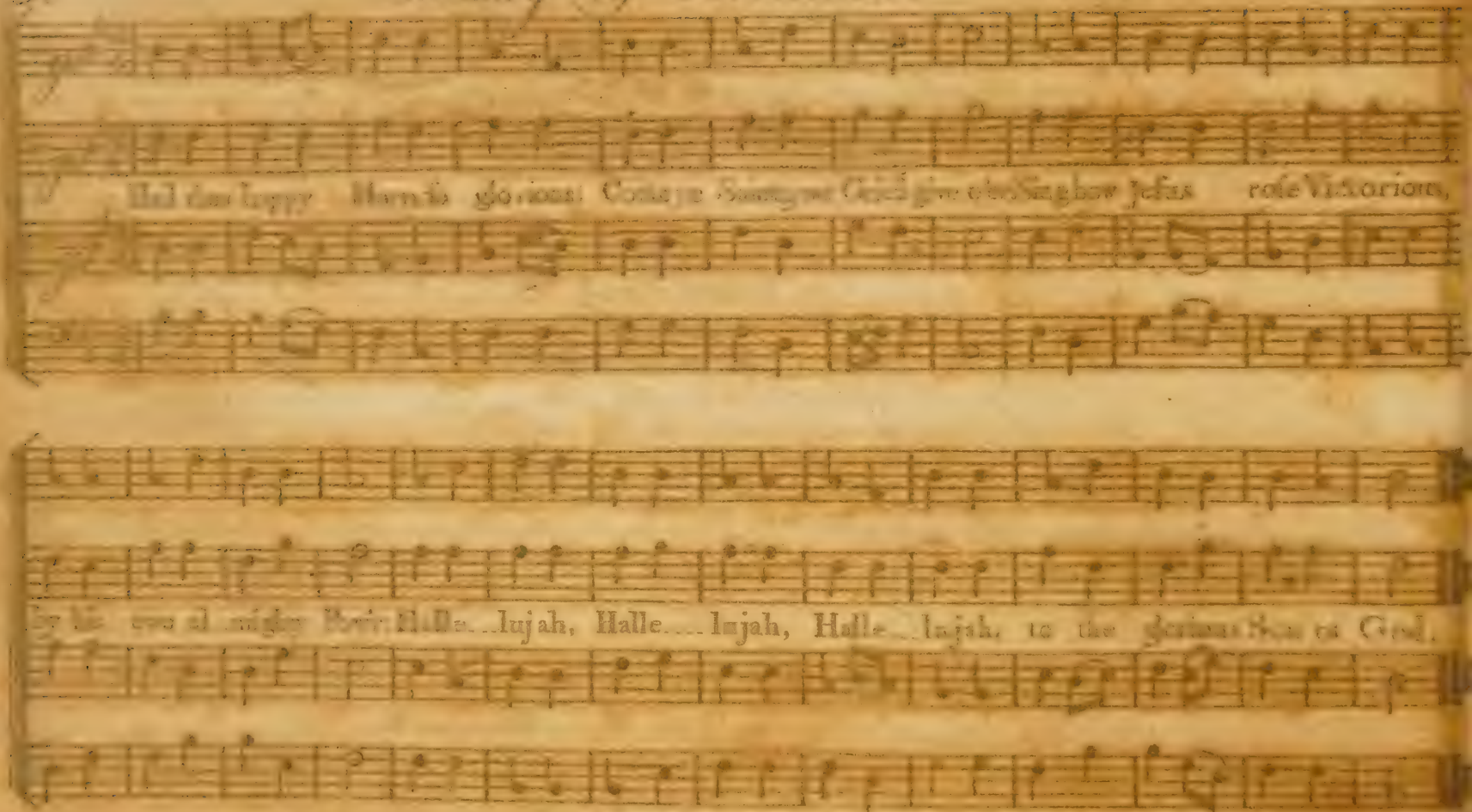



Of boundless Powrand Ski_ _ _ _ ll
Of boundless Powrand Skill di_ _ vine
Of boundless Powrand Skill di_ _ vine Of
Of boundless Powrand Skill di_ _ vine Of
Welsfield, by Brownson.
S.M.
And rest upon his Word And rest upon
Mine Eyes and my De sires Are ever to the Lord; I love to plead his Promiss_es,
And rest upon his Word,
And rest upon his Word,

Sunday by Brownson.

Hail thou happy Morn so glorious! Come ye Saints, we Cried give o'er Sing how Jesus rose Victorious,

by his own almighty Power: Halle...lujah, Halle....lujah, Halle...lujah, to the glorious Son of God.



Proyalton & Strong. P. M.

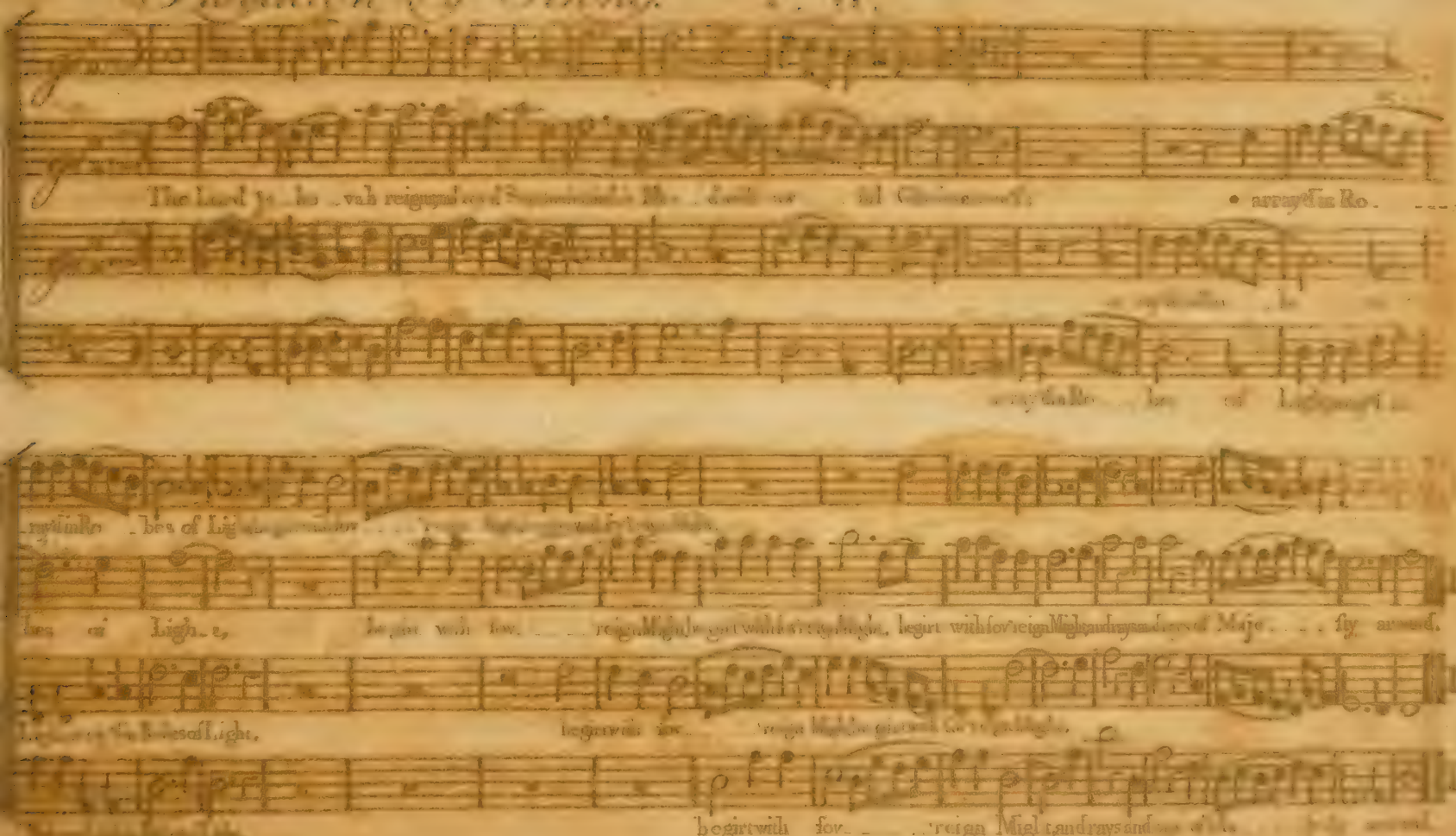
The Lord Je_ho_vah reigns and [illegible] ... arrays in Ro_

_rays in Ro_bes of Light [illegible]

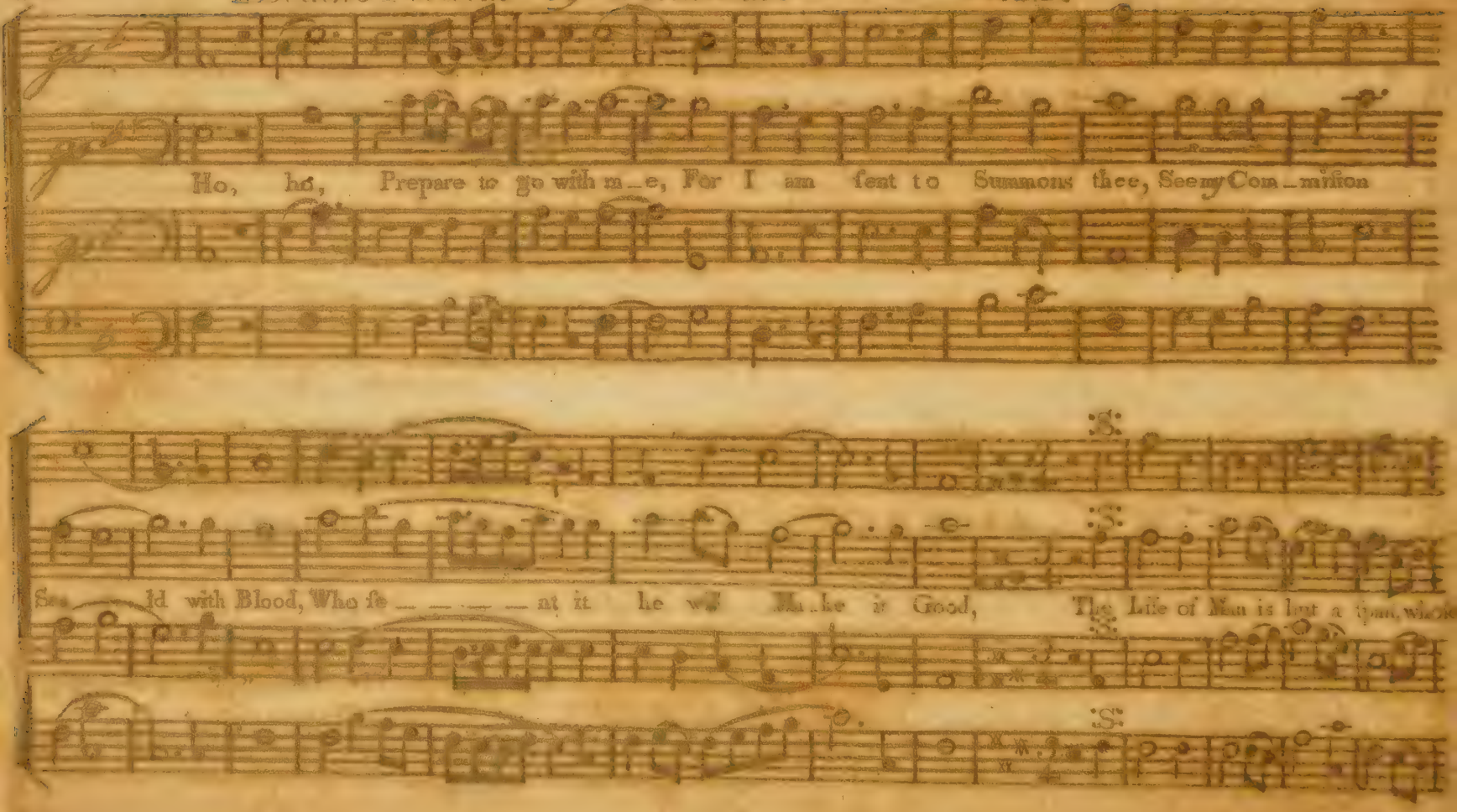
_bes of Ligh_e, begirt with sov_ _ _ reign Might, begirt with sov'reign Might, and rays and rays of Maje_ _ _ sty around.

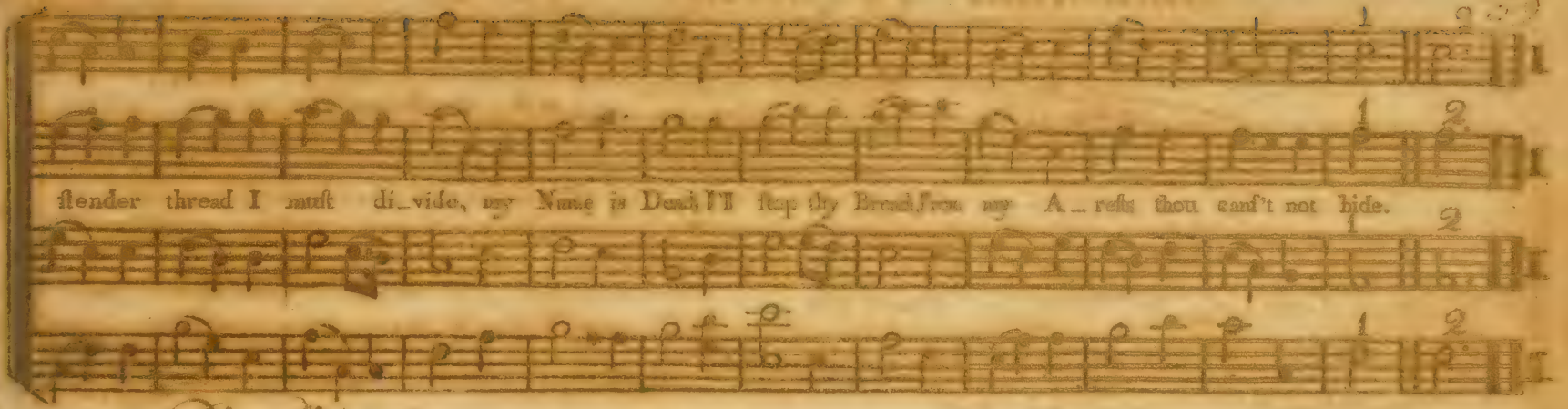
[illegible] Robes of Light, begirt with sov_ _ _ reign Might, begirt with sov'reign Might.

[illegible] begirt with sov_ _ _ reign Might, and rays and [illegible] around.

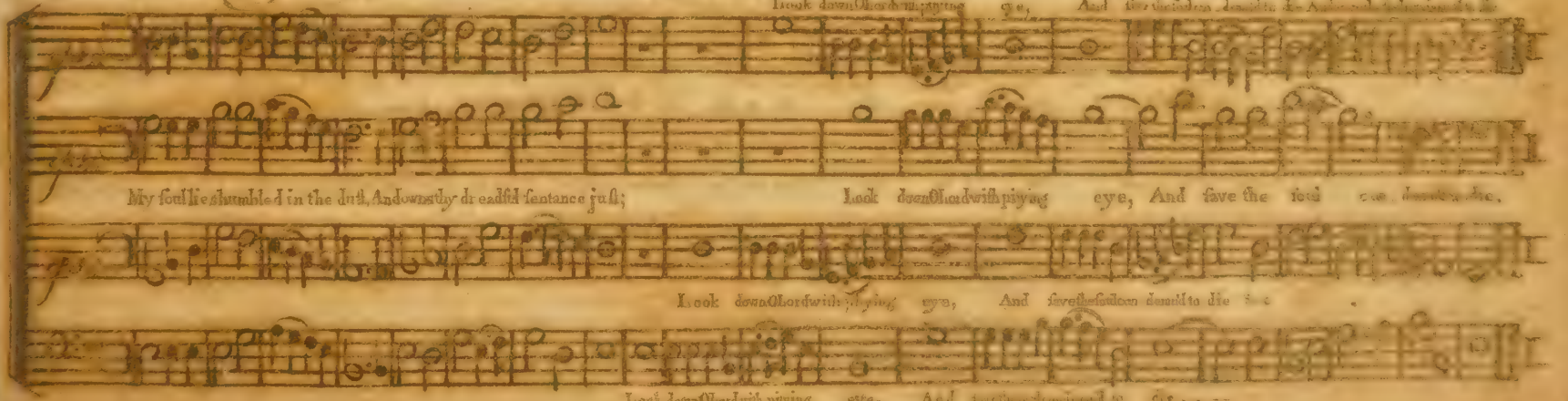


Deaths Alarm by Benham. L.M.



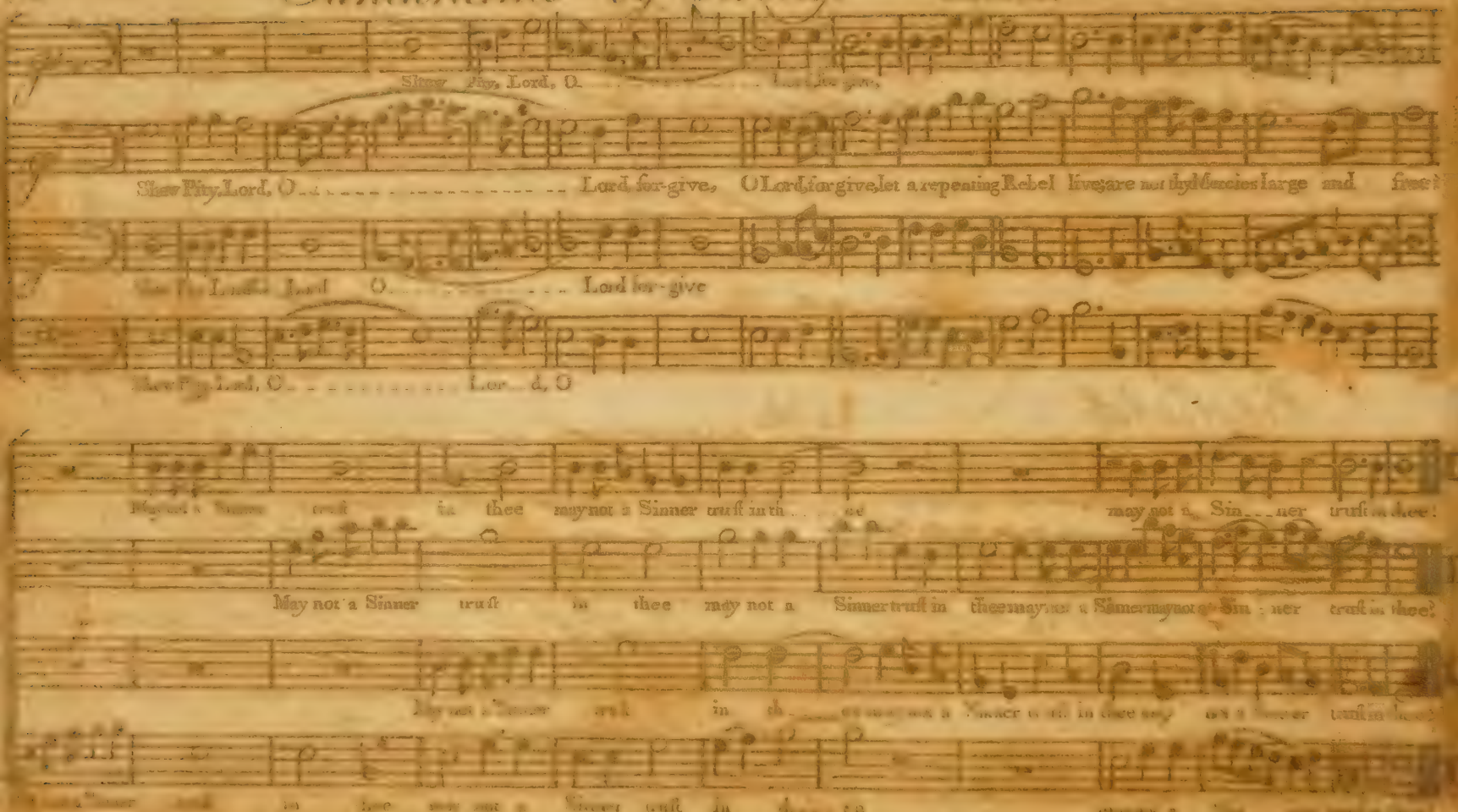


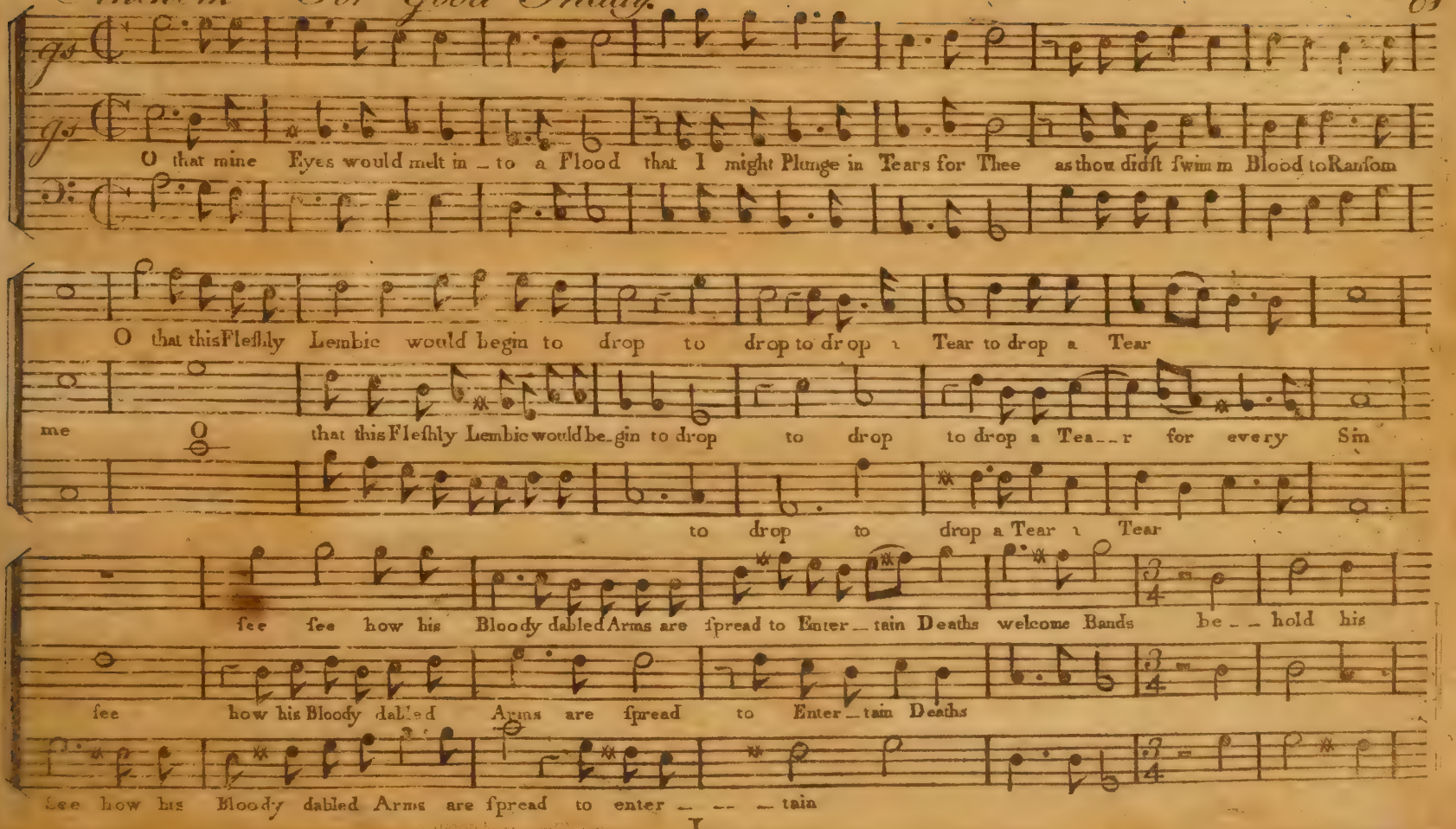
Pitsfield L.M.

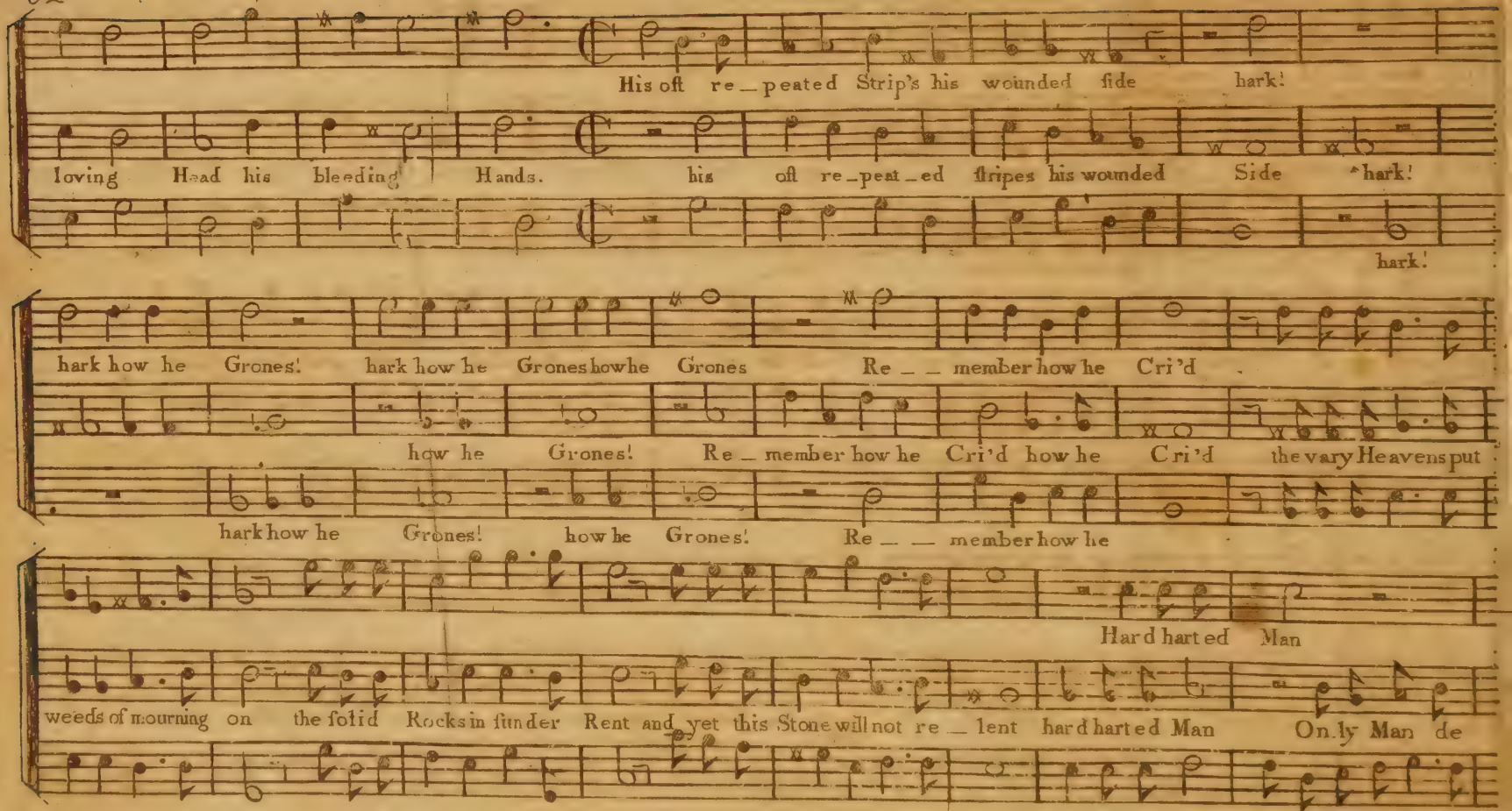


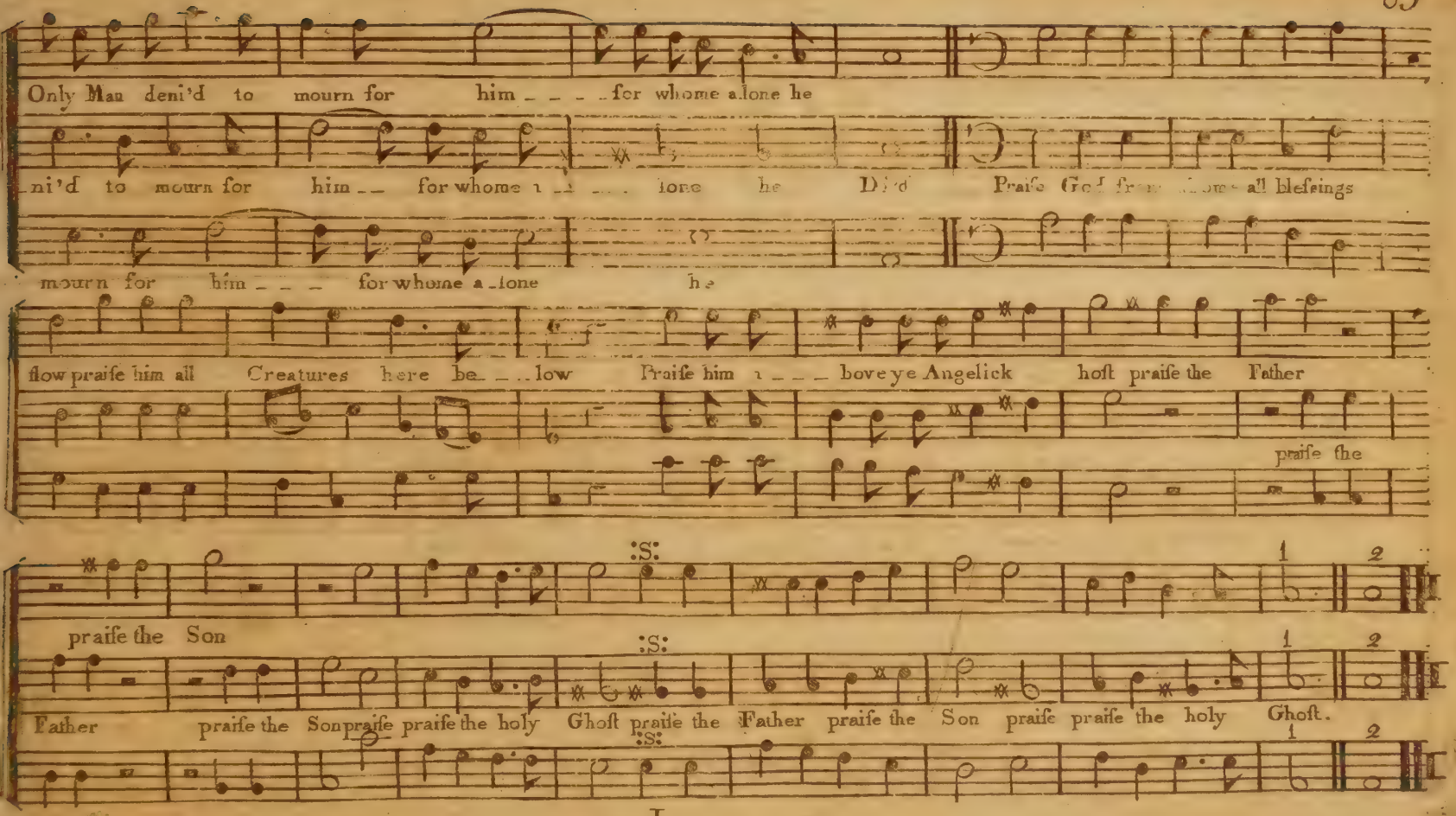
60

Sunderland by Strong. L.M.

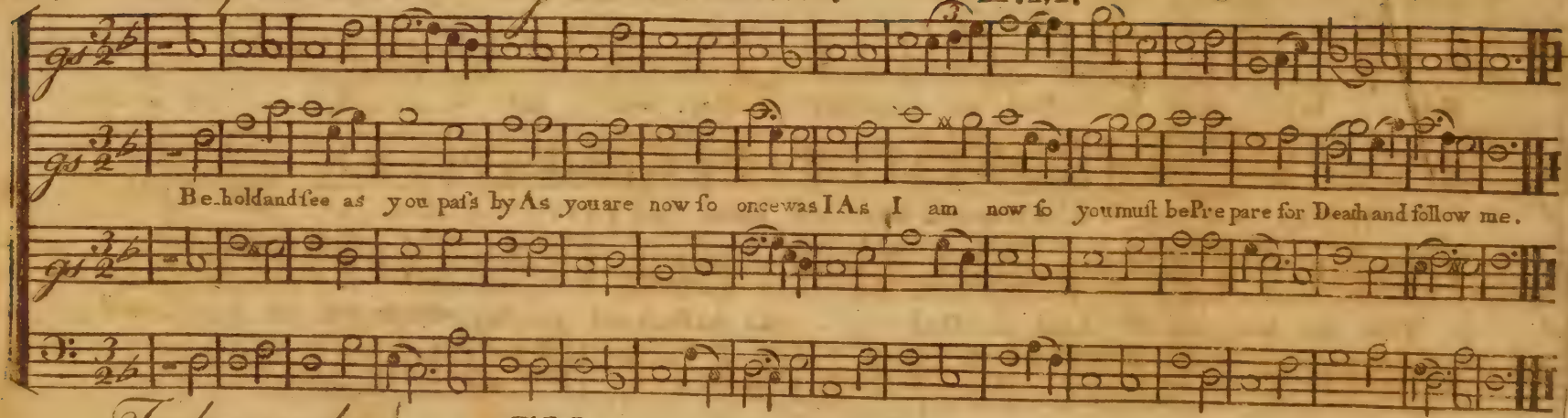



O that mine Eyes would melt in _ to a Flood that I might Plunge in Tears for Thee as thou didst swim in Blood to Ranſom
O that this Fleſhly Lembic would begin to drop to drop to drop a Tear to drop a Tear
me O that this Fleſhly Lembic would be_gin to drop to drop to drop a Tea_ _r for every Sin
to drop to drop a Tear a Tear
ſee ſee how his Bloody dabled Arms are ſpread to Enter _ tain Deaths welcome Bands be _ _ hold his
ſee how his Bloody dabled Arms are ſpread to Enter _ tain Deaths
See how his Bloody dabled Arms are ſpread to enter _ _ _ tain

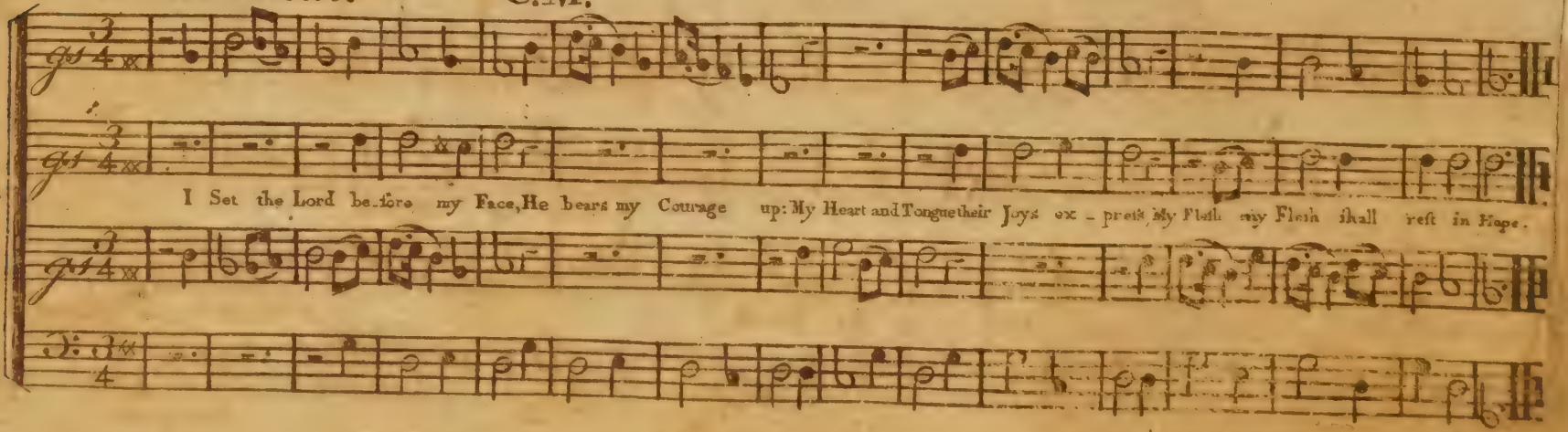

His oft re_peated Strip's his wounded side hark!
loving Head his bleeding Hands. his oft re_peat_ed stripes his wounded Side hark!
hark!
hark how he Grones! hark how he Grones how he Grones Re__member how he Cri'd
how he Grones! Re_member how he Cri'd how he Cri'd the vary Heavens put
hark how he Grones! how he Grones! Re__member how he
Hard harted Man
weeds of mourning on the fotid Rocks in sunder Rent and yet this Stone will not re_lent hard harted Man On.ly Man de
On.ly Man deni'd to

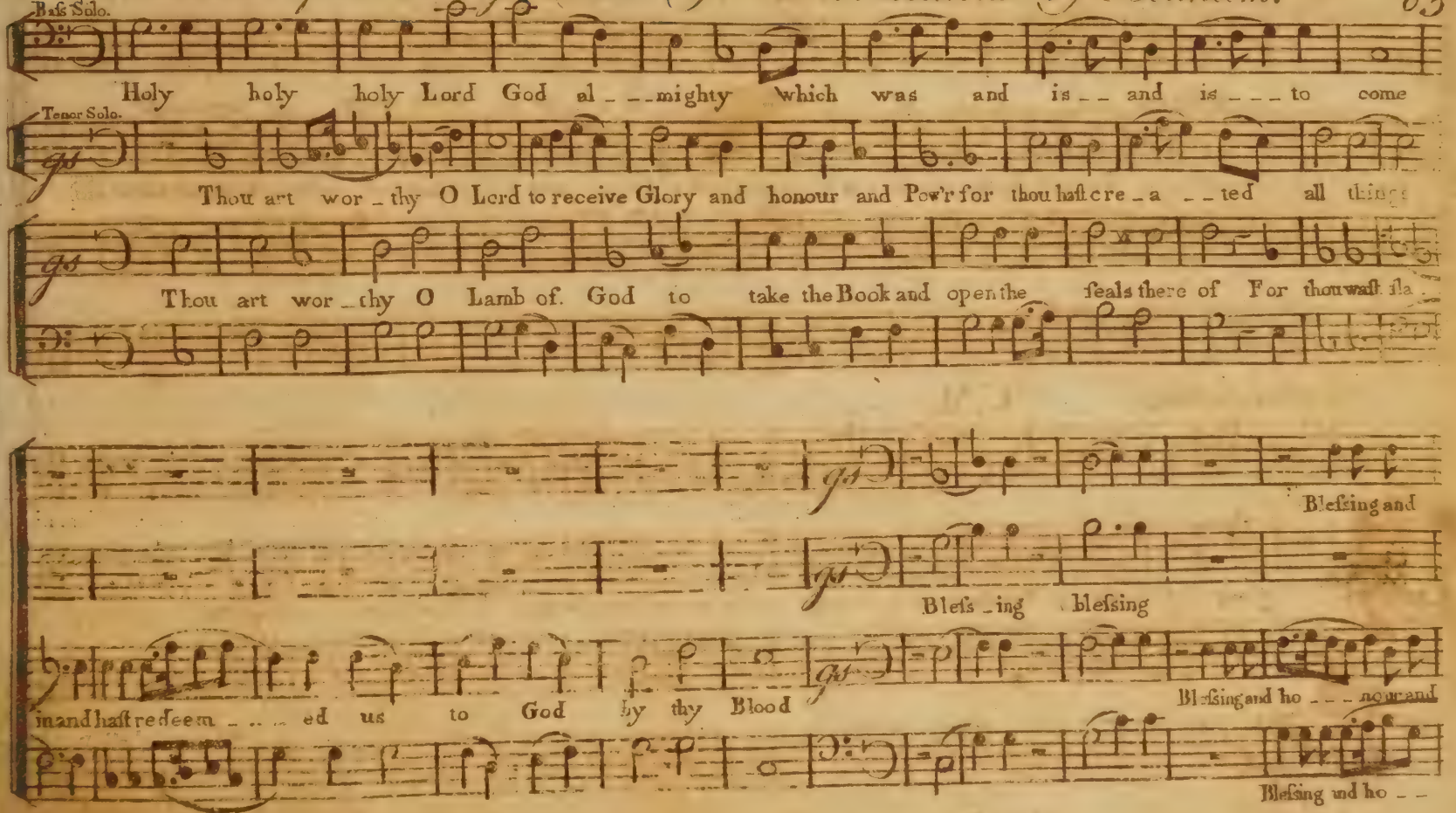

Only Man deni'd to mourn for him _ _ _ _ for whome alone he
ni'd to mourn for him _ _ for whome a _ _ _ lone he Di'd Praise God from _ _ _ all blefsings
mourn for him _ _ _ for whome a lone he
flow praise him all Creatures here be _ _ _ low Praise him a _ _ _ boveye Angelick hoft praise the Father
praise the
:S:
praise the Son
:S:
Father praise the Sonpraise praise the holy Ghoft praise the Father praise the Son praise praise the holy Ghoft.
:S:
1
2

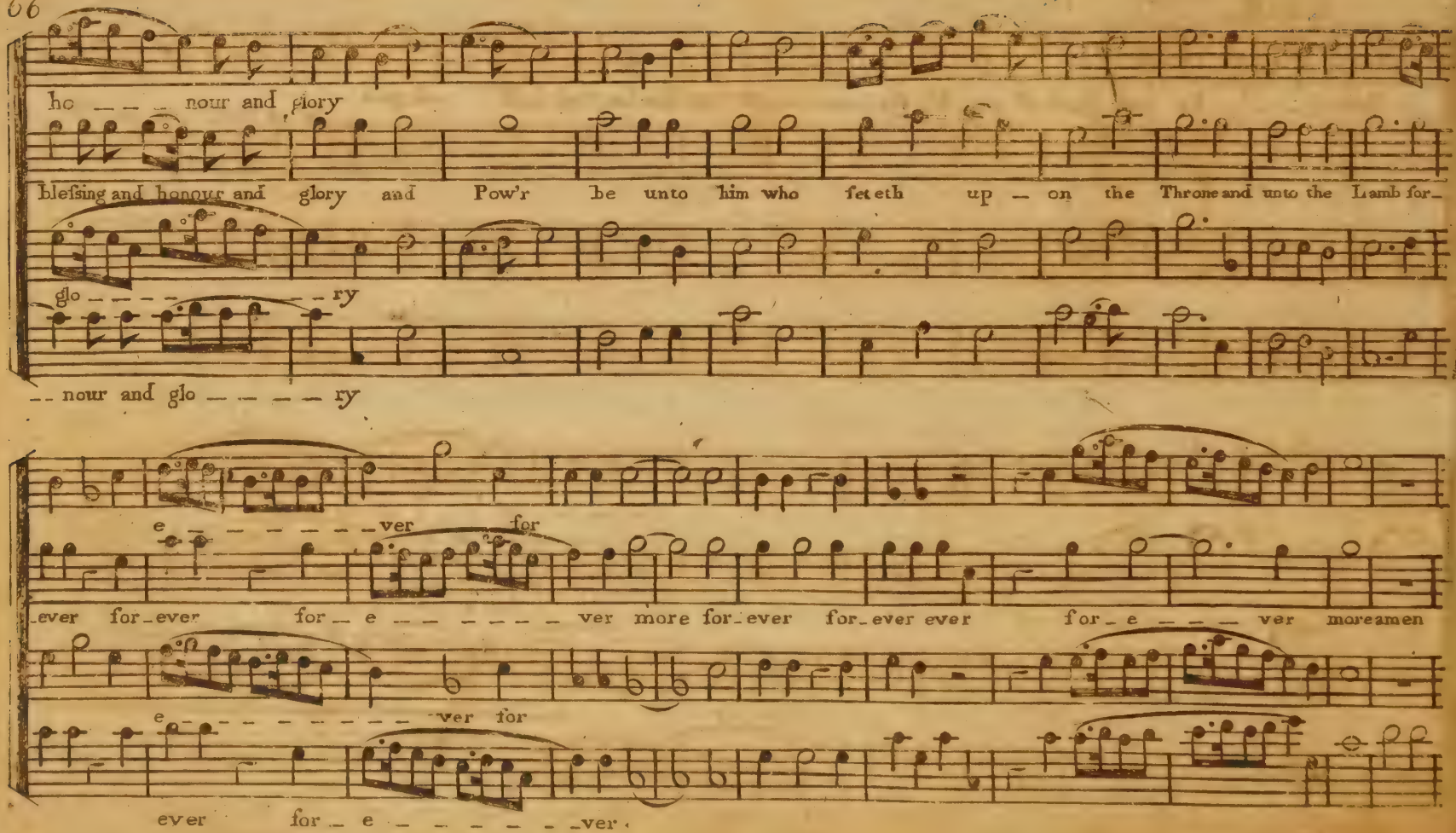
Repentance by Benham. L.M.



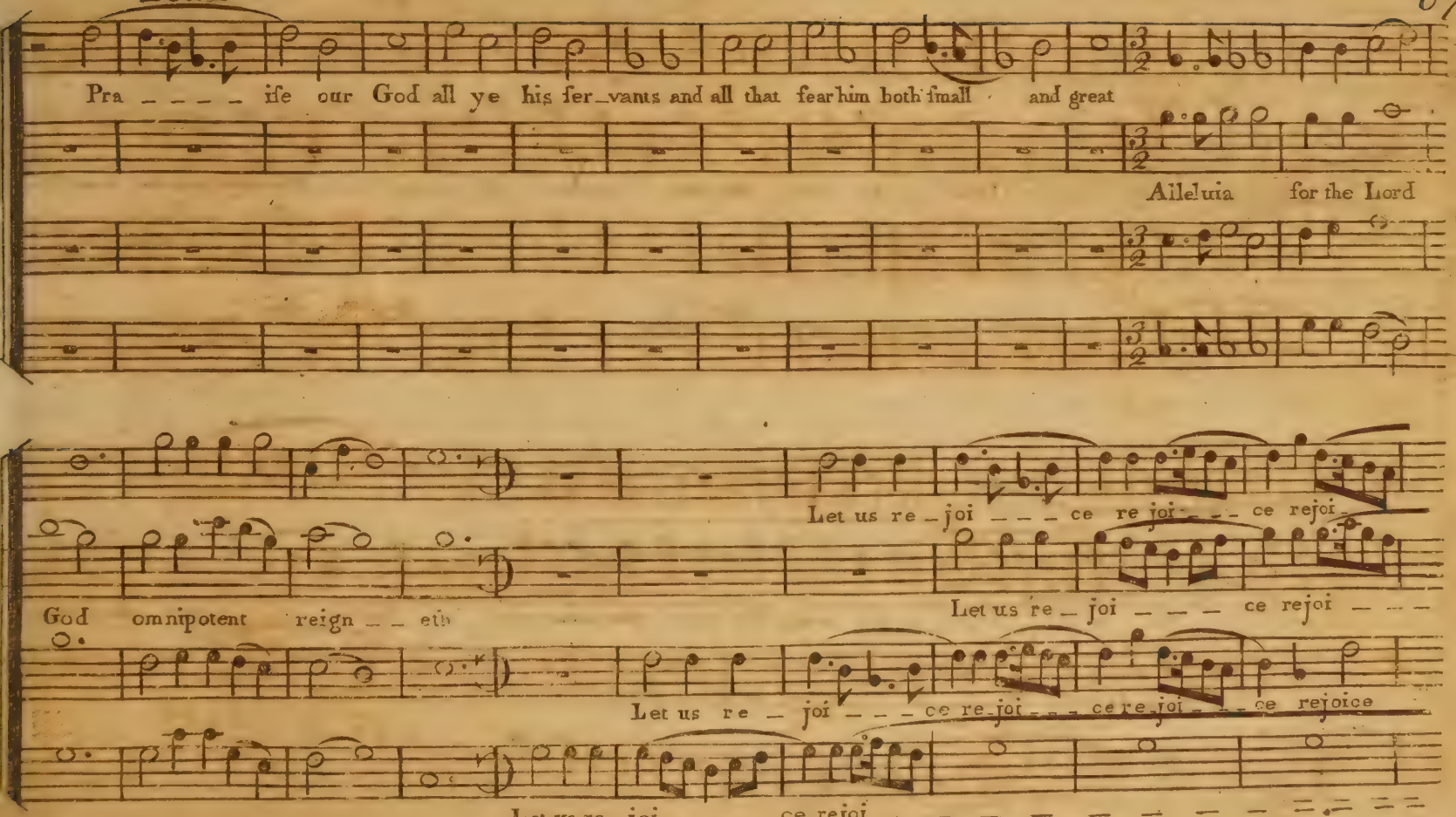
Falmouth. C.M.

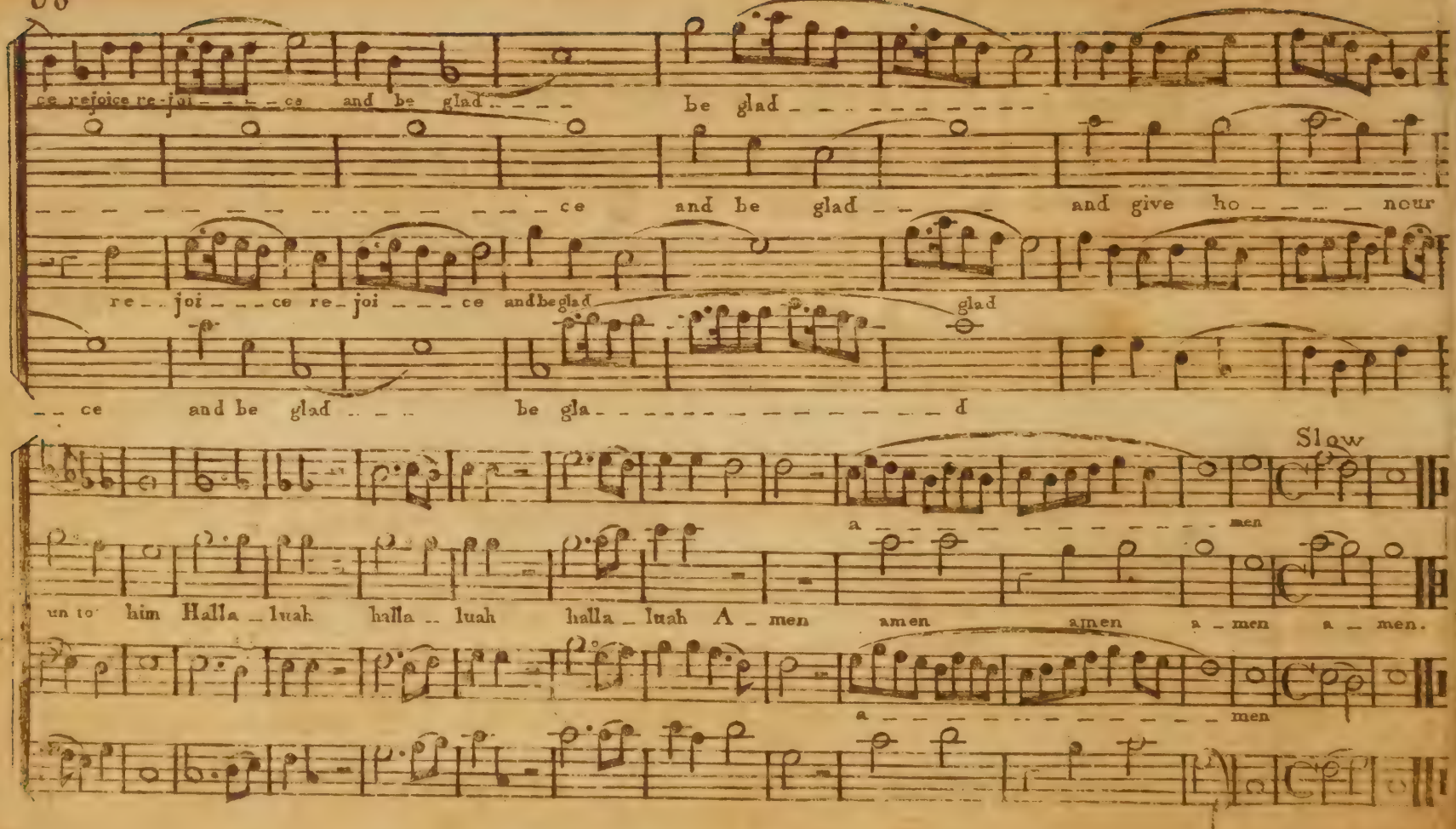


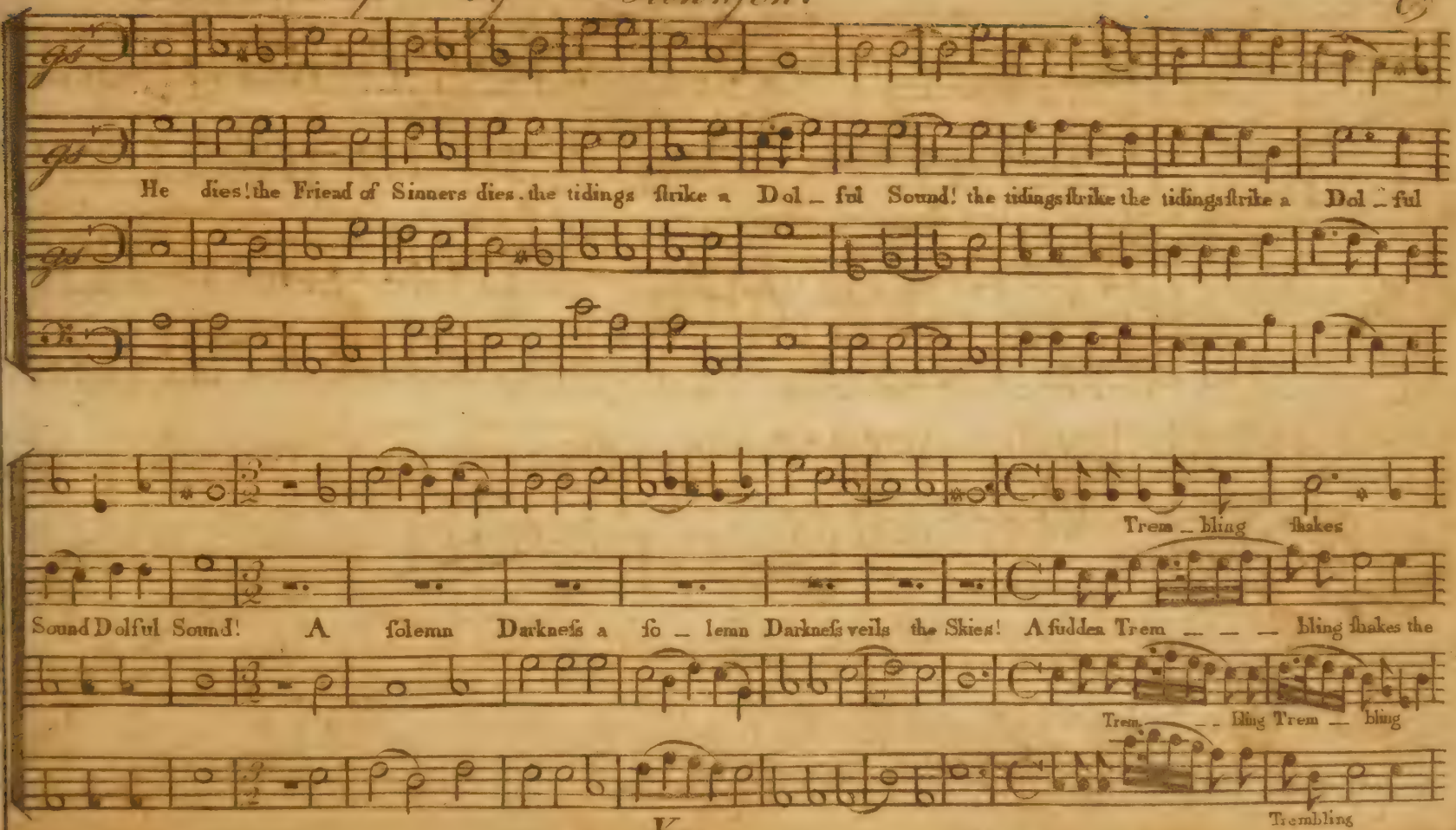

Bass Solo.
Holy holy holy Lord God al___mighty which was and is__ and is___to come
Tenor Solo.
Thou art wor_thy O Lord to receive Glory and honour and Pow'r for thou hast cre_a__ted all things
Thou art wor_thy O Lamb of. God to take the Book and open the seals there of For thou wast sla_
Blessing and
Bles_ing blessing
in and hast redeem____ed us to God by thy Blood
Blessing and ho___nour and
Blessing and ho__

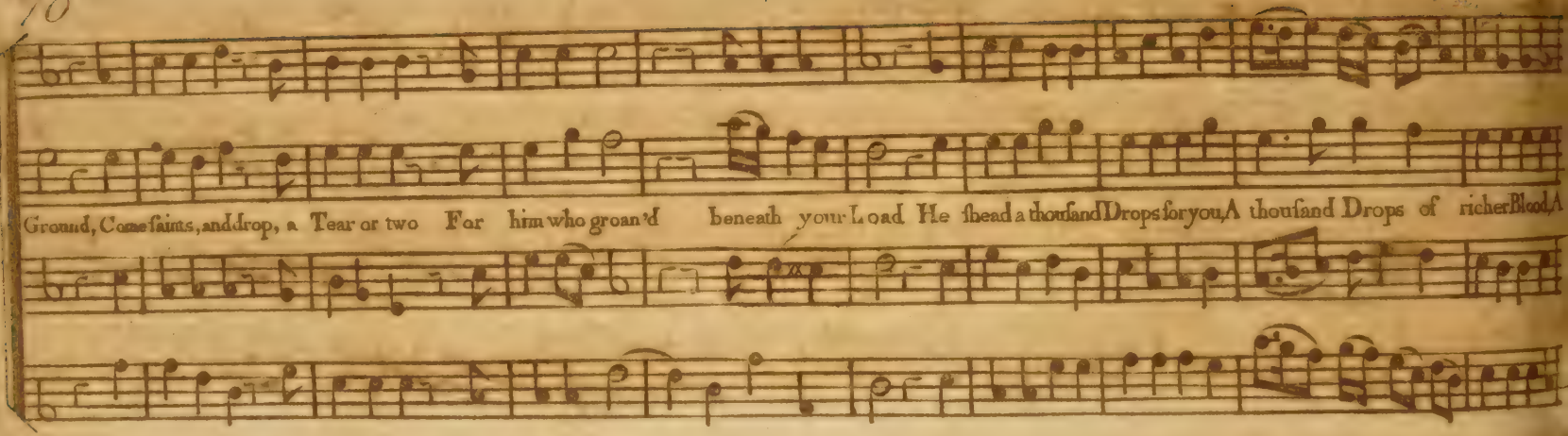

ho _ _ _ nour and glory
blessing and honour and glory and Pow'r be unto him who seteth up _ on the Throne and unto the Lamb for_
glo _ _ _ _ _ _ _ ry
_ _ nour and glo _ _ _ _ _ ry
e _ _ _ _ _ _ _ ver for
ever for_ever for_ e _ _ _ _ _ _ ver more for_ever for_ever ever for_ e _ _ _ _ ver more amen
e _ _ _ _ _ _ _ _ ver for
ever for_ e _ _ _ _ _ _ ver

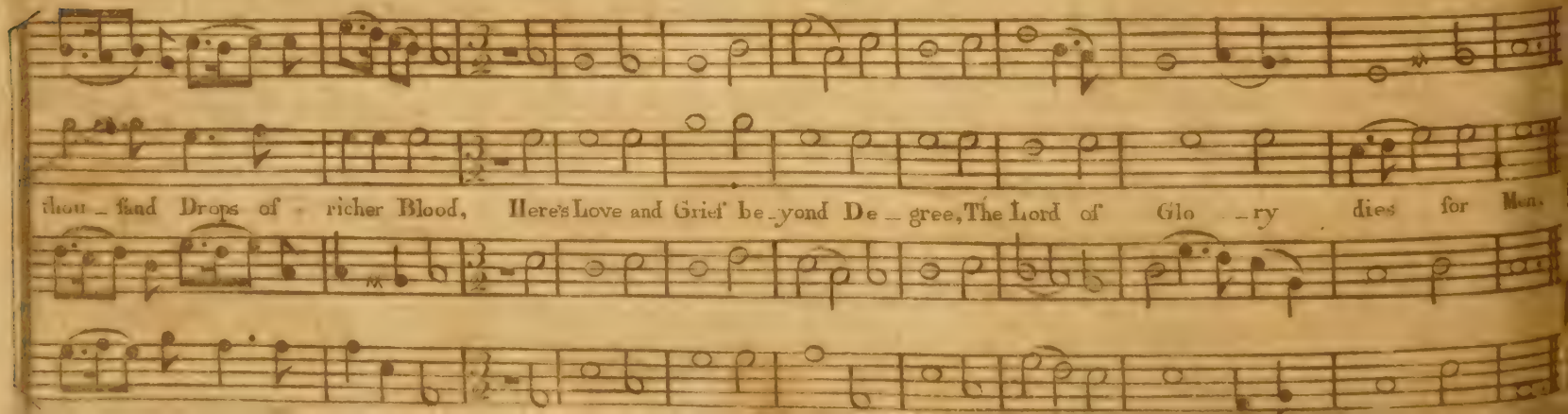
Loud

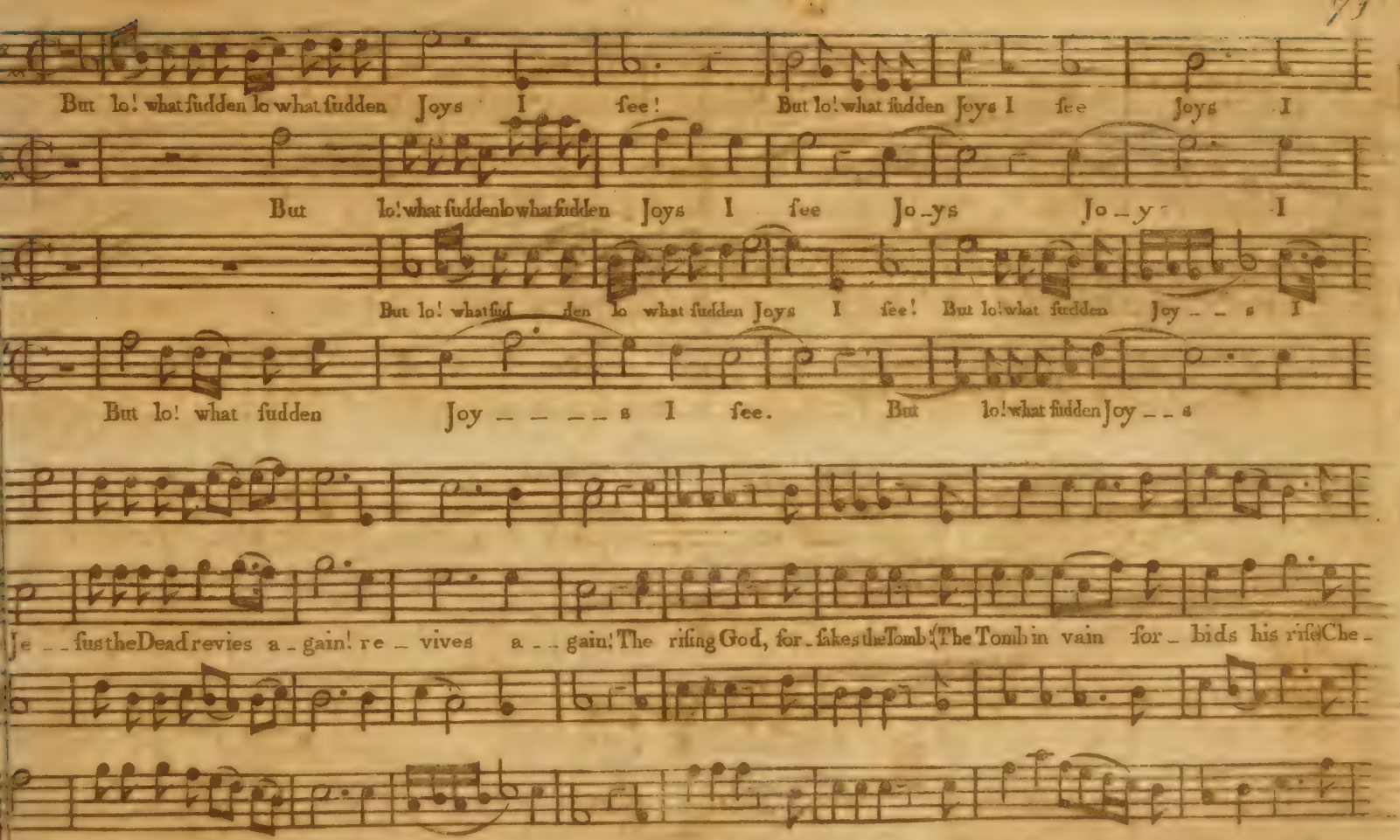

Pra _ _ _ _ ife our God all ye his ser_vants and all that fear him both small and great
Alleluia for the Lord
Let us re_joi _ _ _ ce re joi _ _ _ ce rejoi _
God omnipotent reign _ _ eth
Let us re_joi _ _ _ ce rejoi _ _ _
Let us re _ joi _ _ _ ce re_joi _ _ _ ce re_joi _ _ _ ce rejoice
Let us re_joi _ _ _ ce rejoi

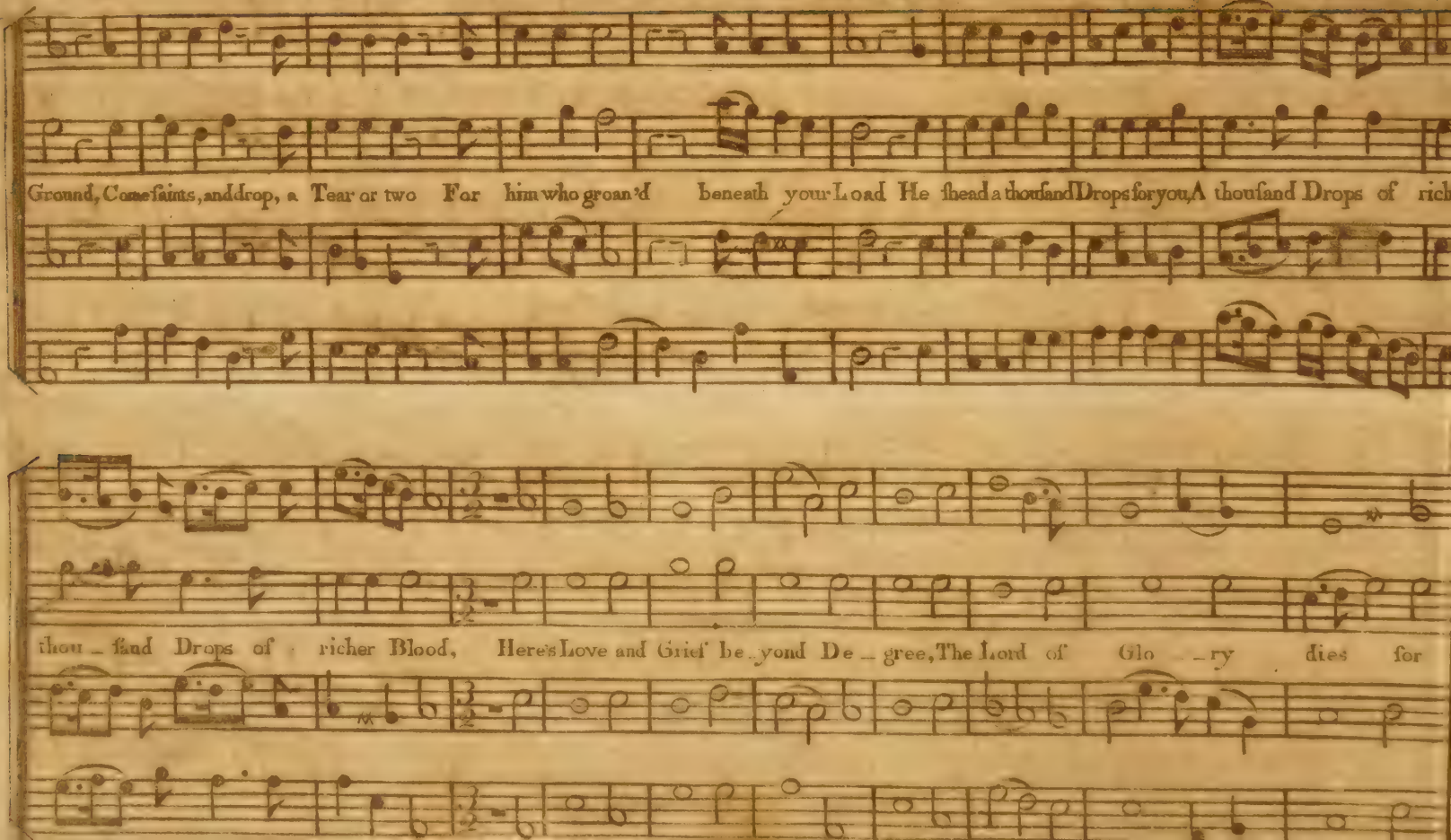

ce rejoice re-joi - - - ce and be glad - - - - be glad - - - - - - - - - -
- ce and be glad - - - - and give ho - - - - - nour
re - joi - - - ce re - joi - - - - ce and be glad glad
- - ce and be glad - - - - be gla - - - - - - - - - - - - - - - - d
Slow
a - - - - - - - - - - men
un to him Halla - luah halla - luah halla - luah A - men amen amen a - men a - men.
a - - - - - - - - - - men

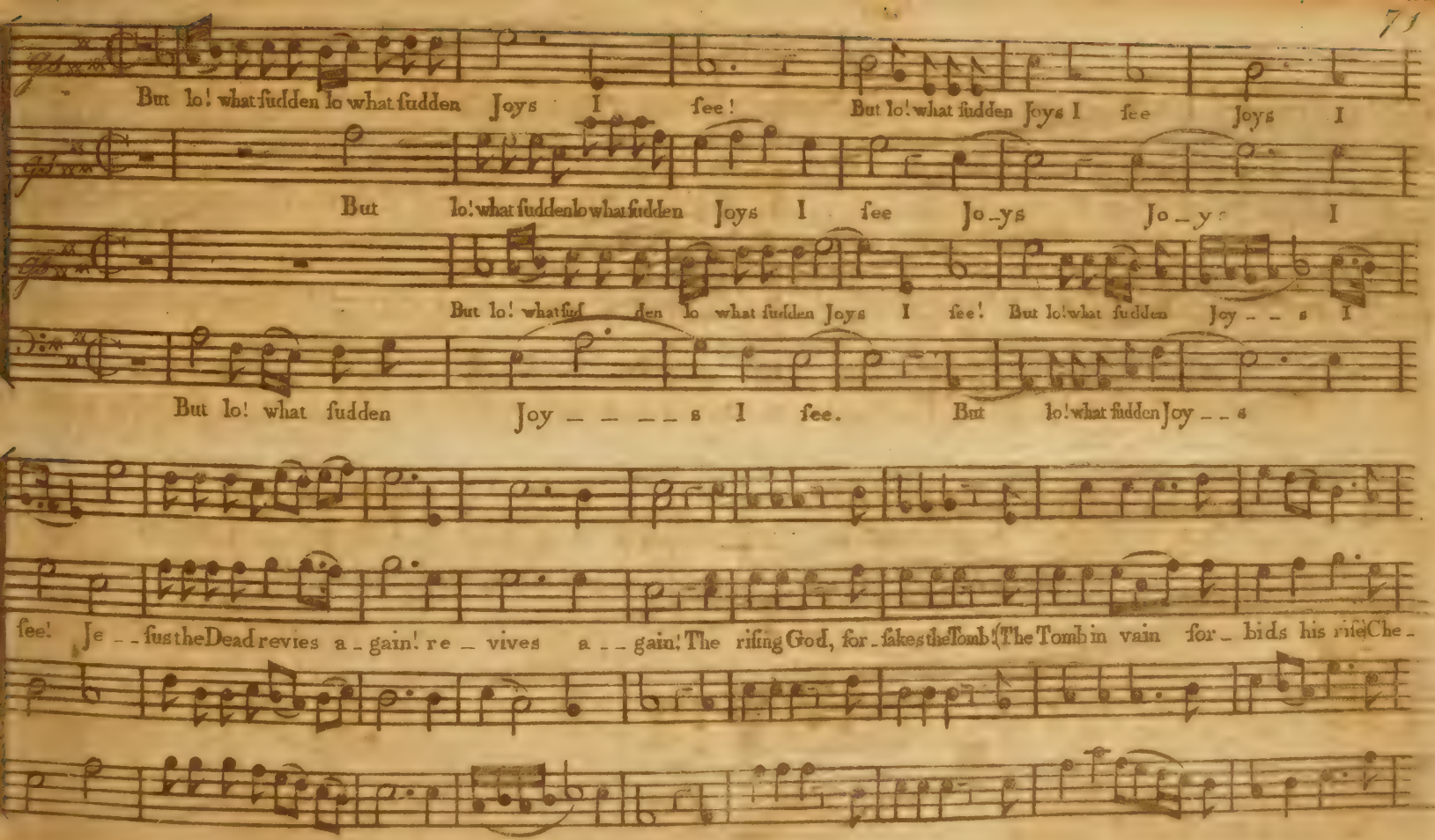

He dies! the Friend of Sinners dies. the tidings strike a Dol _ ful Sound! the tidings strike the tidings strike a Dol _ ful
Trem _ bling shakes
Sound Dolful Sound! A solemn Darkness a so _ lemn Darkness veils the Skies! A sudden Trem _ _ _ bling shakes the
Trem _ _ _ bling Trem _ bling
Trembling

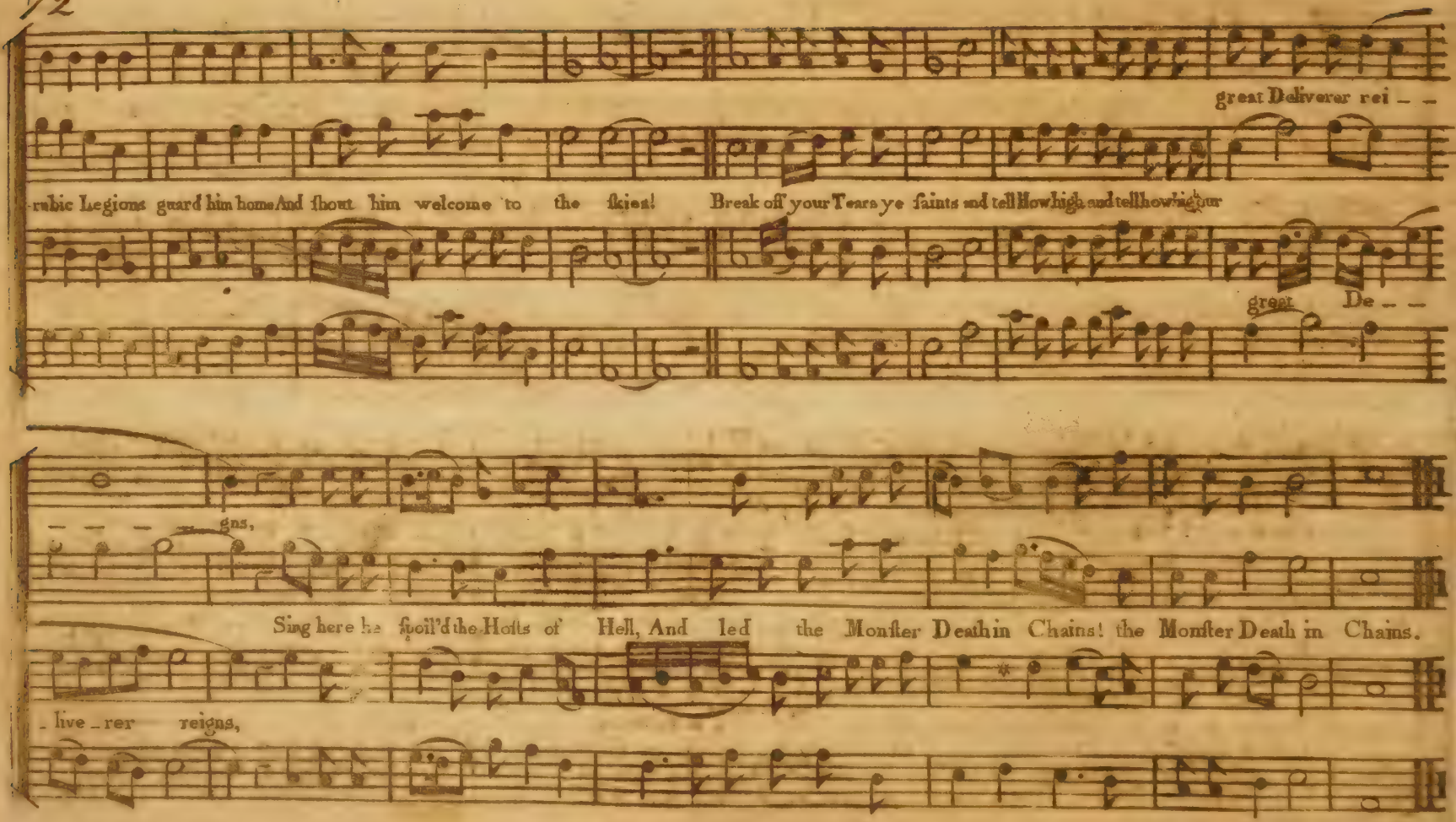

Ground, Come saints, and drop, a Tear or two For him who groan'd beneath your Load He shead a thousand Drops for you, A thousand Drops of richer Blood, A


thou_sand Drops of richer Blood, Here's Love and Grief be_yond De_gree, The Lord of Glo_ry dies for Men.


But lo! what fudden lo what fudden Joys I fee! But lo! what fudden Joys I fee Joys I
But lo! what fudden lo what fudden Joys I fee Jo_ys Jo_y I
But lo! what fud den lo what fudden Joys I fee! But lo! what fudden Joy _ _ s I
But lo! what fudden Joy _ _ _ _ s I fee. But lo! what fudden Joy _ _ s
Je _ _ fus the Dead revies a _ gain! re _ vives a _ _ gain! The rising God, for _ fakes the Tomb! The Tomb in vain for _ bids his rife! Che _


Ground, Come saints, and drop, a Tear or two For him who groan'd beneath your Load He shead a thousand Drops for you, A thousand Drops of rich
thou _ sand Drops of richer Blood, Here's Love and Grief be _ yond De _ gree, The Lord of Glo _ ry dies for


But lo! what ſudden lo what ſudden Joys I ſee! But lo! what ſudden Joys I ſee Joys I
But lo! what ſudden lo what ſudden Joys I ſee Jo_ys Jo_ys I
But lo! what ſud den lo what ſudden Joys I ſee! But lo! what ſudden Joy _ _ s I
But lo! what ſudden Joy _ _ _ _ s I ſee. But lo! what ſudden Joy _ _ s
ſee! Je _ _ ſus the Dead revies a_gain! re _ vives a _ _ gain! The riſing God, for_ſakes the Tomb! The Tomb in vain for_bids his riſe! Che_


great Deliverer rei – –
rubic Legions guard him home And ſhout him welcome to the ſkies! Break off your Tears ye ſaints and tell How high and tell how low our
great De – –
– – – – gns,
Sing here he ſpoil'd the Hoſts of Hell, And led the Monſter Death in Chains! the Monſter Death in Chains.
– live – rer reigns,

We _ have heard with our ears O Lord And our fa _ _ thers have told us of thy migh _

We _ have heard with our ears O Lord And our fathers have told us of thy mighty mighty works

We have heard with our

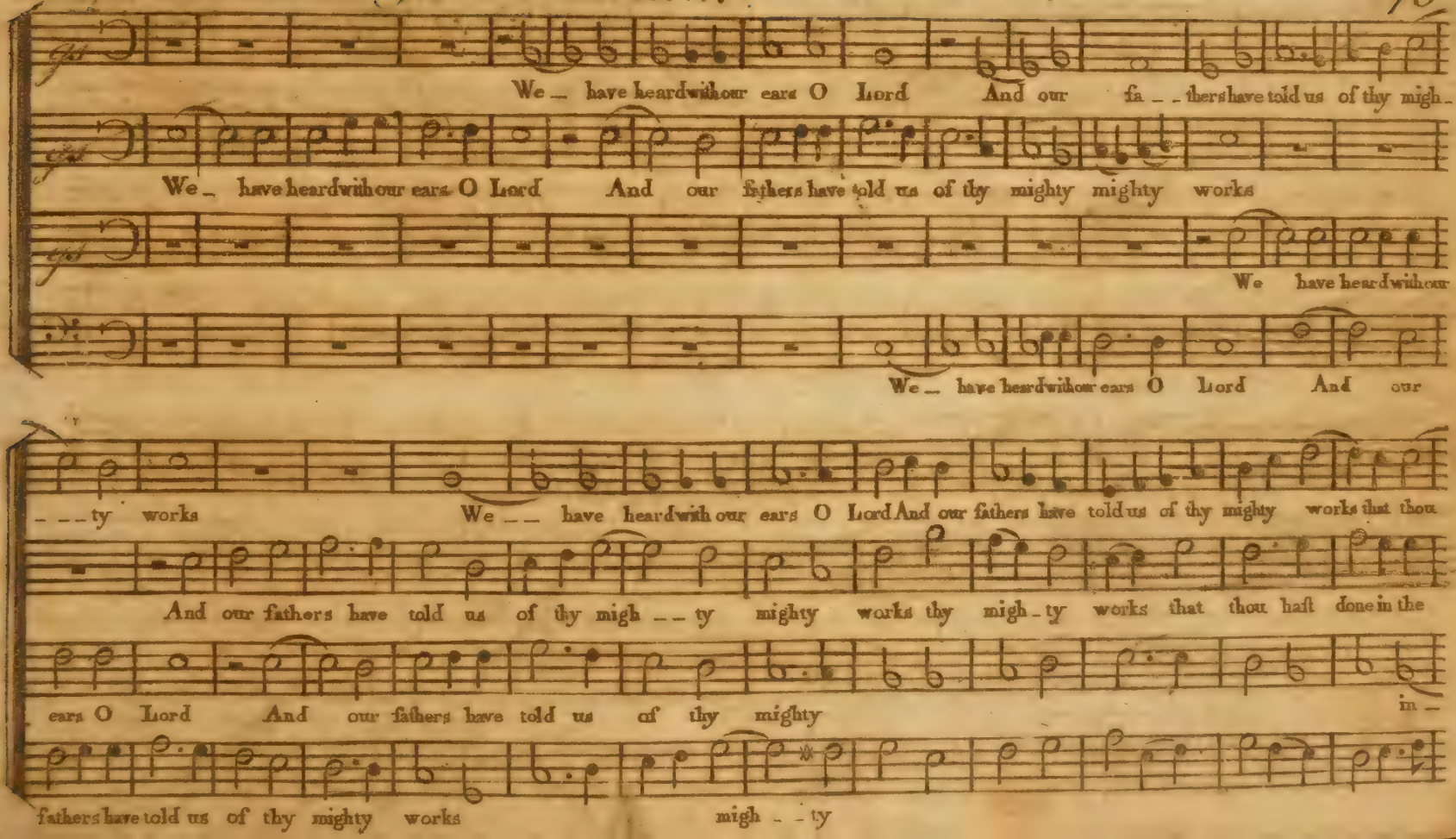
We _ have heard with our ears O Lord And our

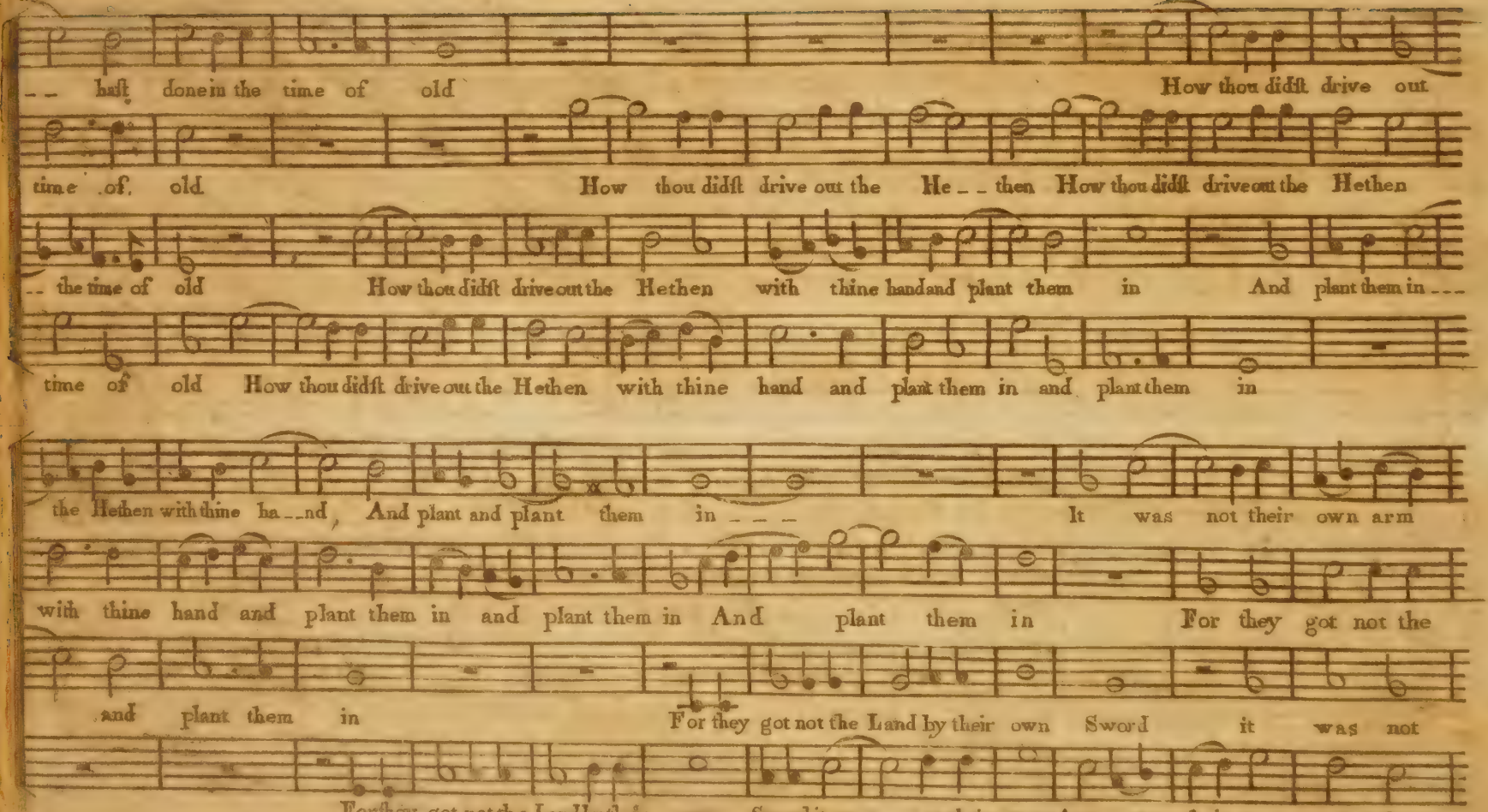
_ _ _ ty works We _ _ have heard with our ears O Lord And our fathers have told us of thy mighty works that thou

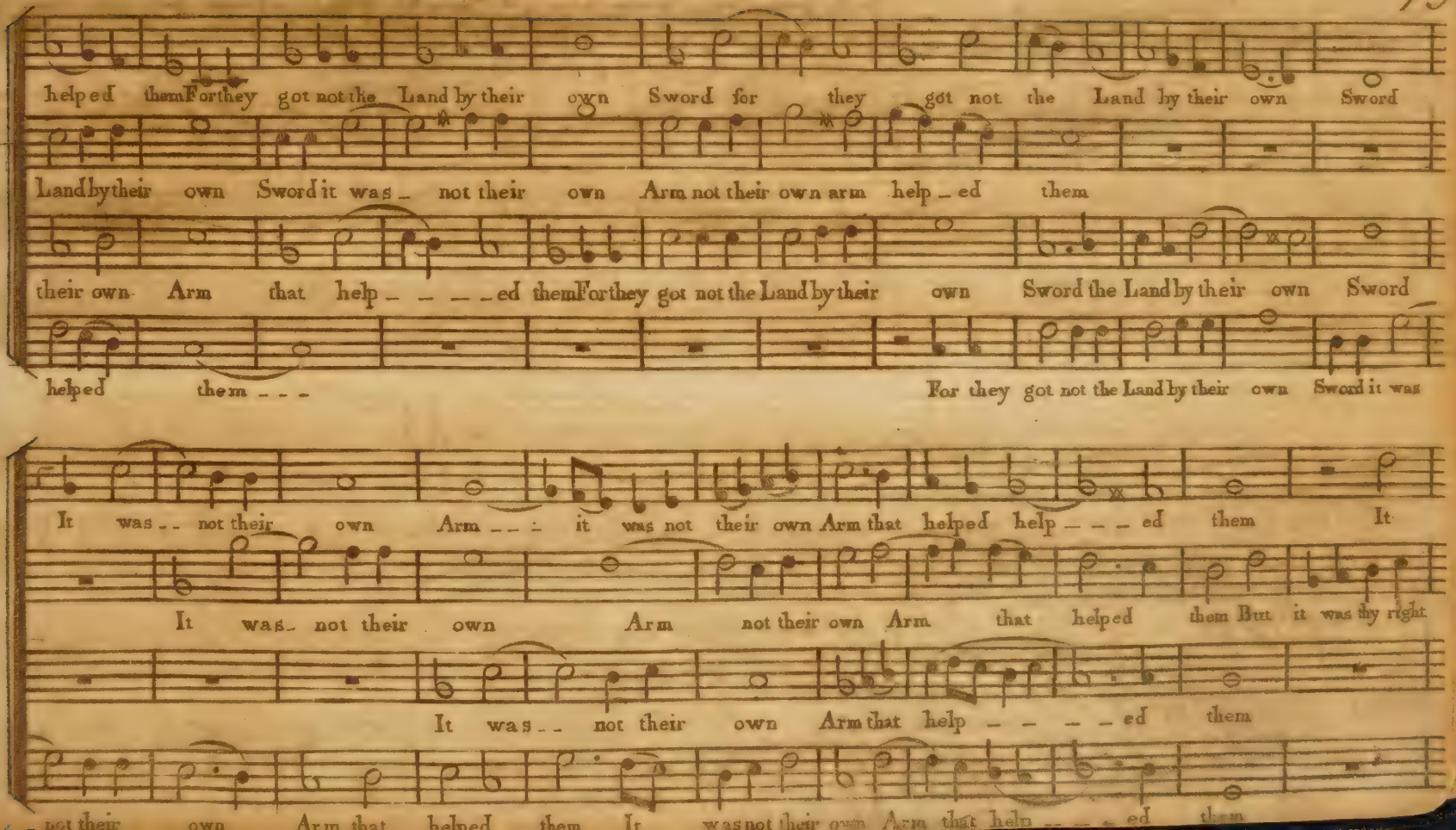
And our fathers have told us of thy migh _ _ ty mighty works thy migh _ ty works that thou hast done in the

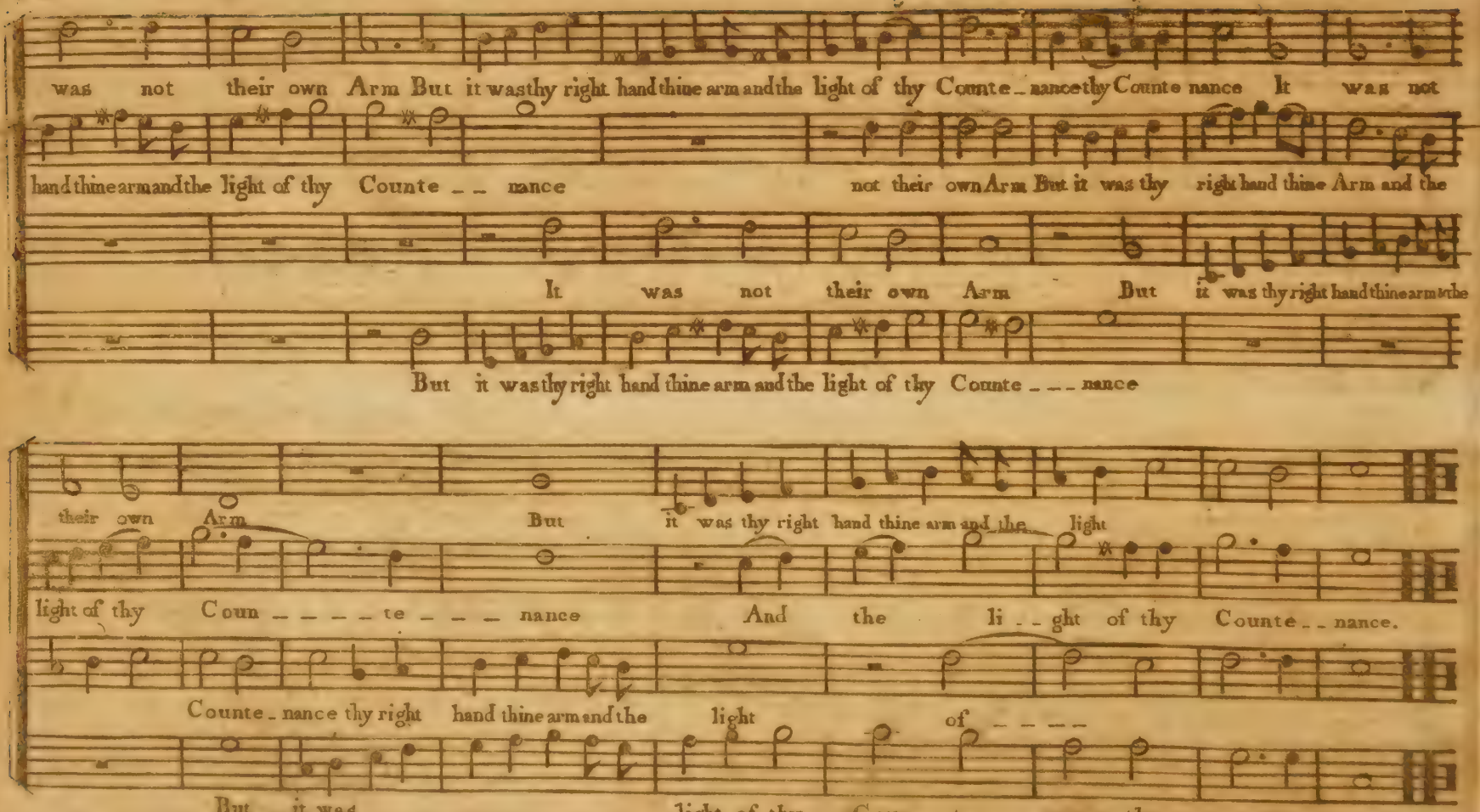
ears O Lord And our fathers have told us of thy mighty in _

fathers have told us of thy mighty works migh _ _ ty

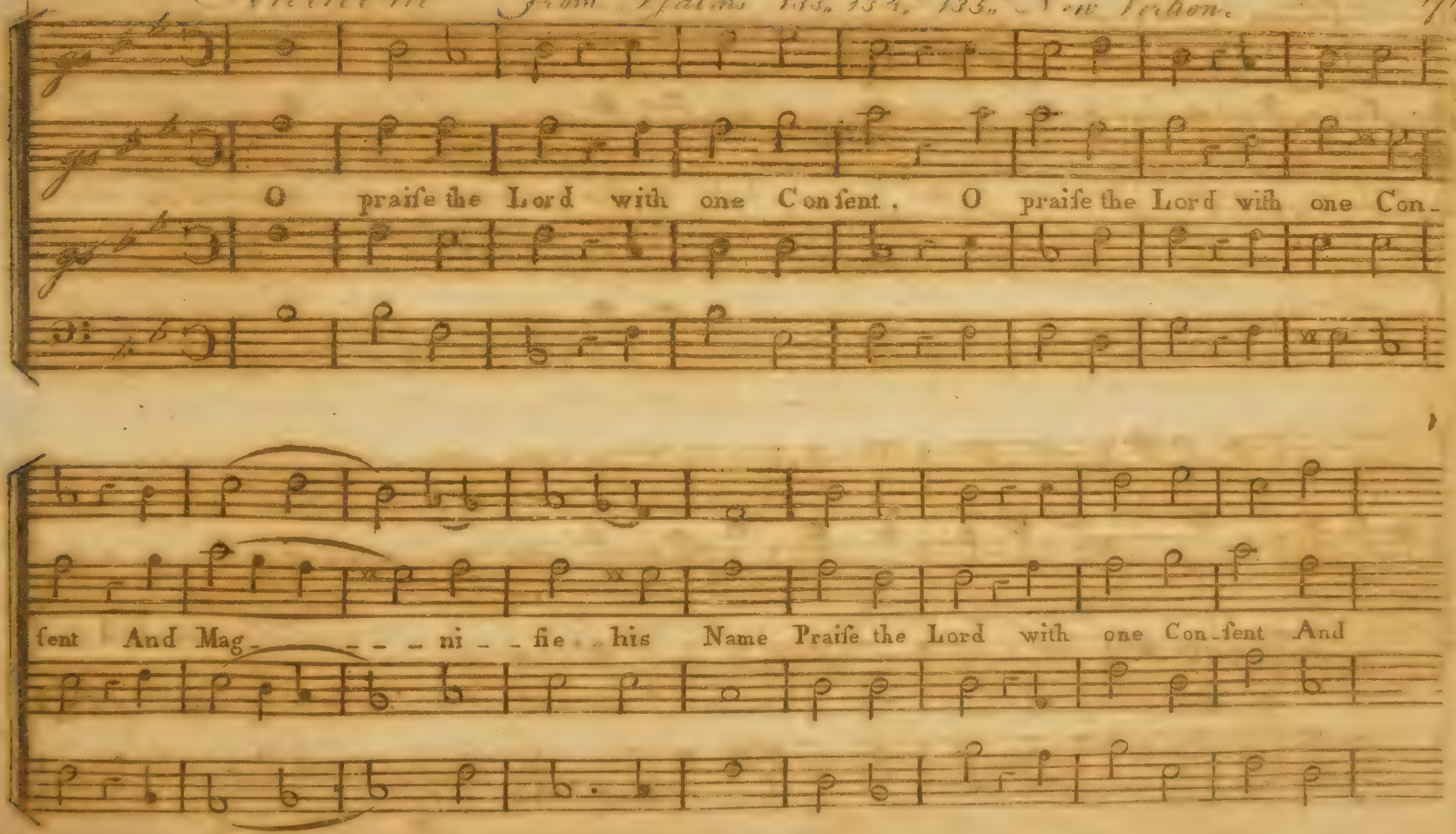


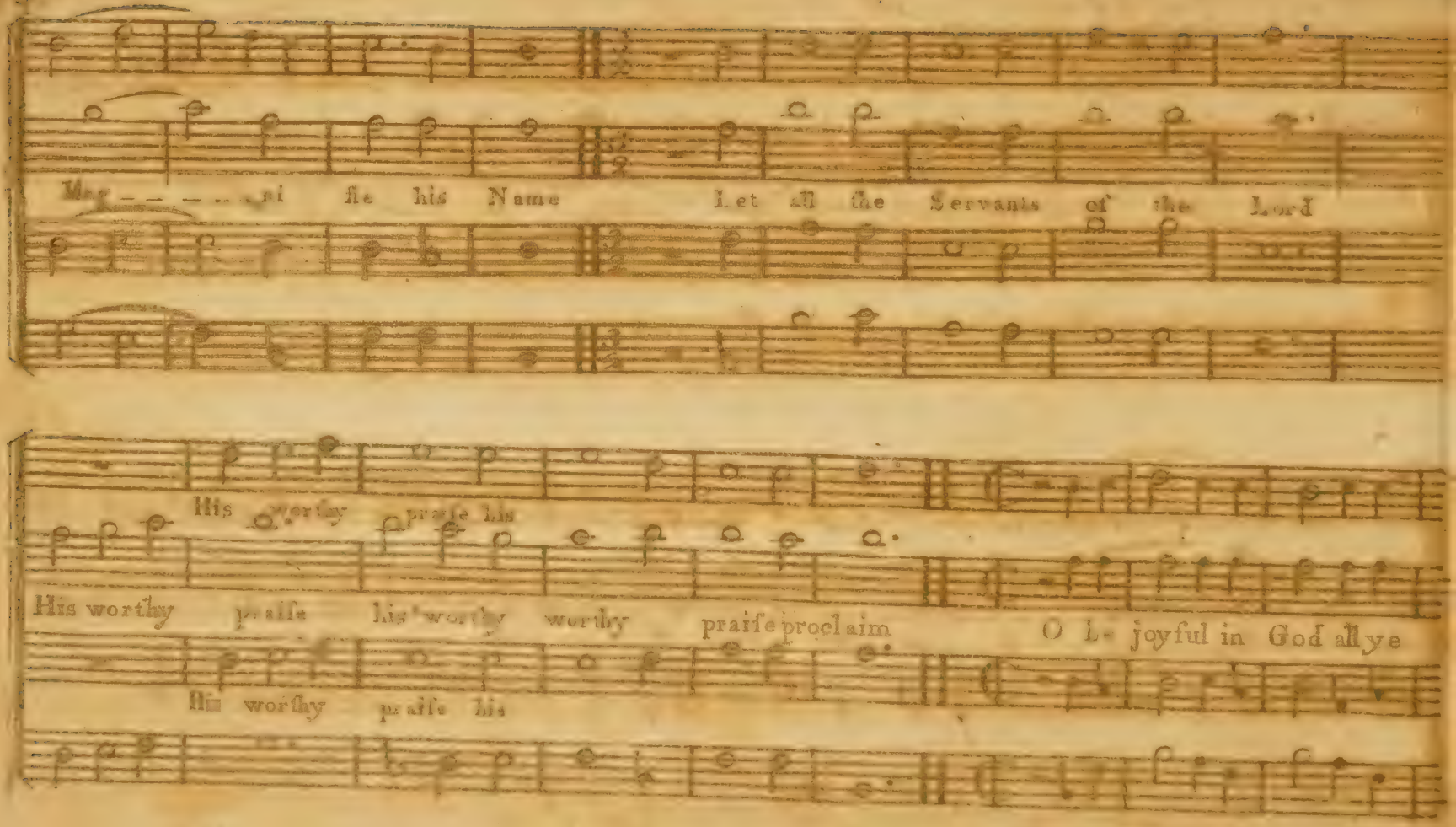

-- hast done in the time of old
How thou didst drive out
time of old
How thou didst drive out the He -- then How thou didst drive out the Hethen
-- the time of old
How thou didst drive out the Hethen with thine hand and plant them in
And plant them in ---
time of old How thou didst drive out the Hethen with thine hand and plant them in and plant them in
the Hethen with thine ha--nd, And plant and plant them in ---
It was not their own arm
with thine hand and plant them in and plant them in And plant them in
For they got not the
and plant them in
For they got not the Land by their own Sword it was not
For they got not the Land by their own Sword it was not their own Arm not their own arm that

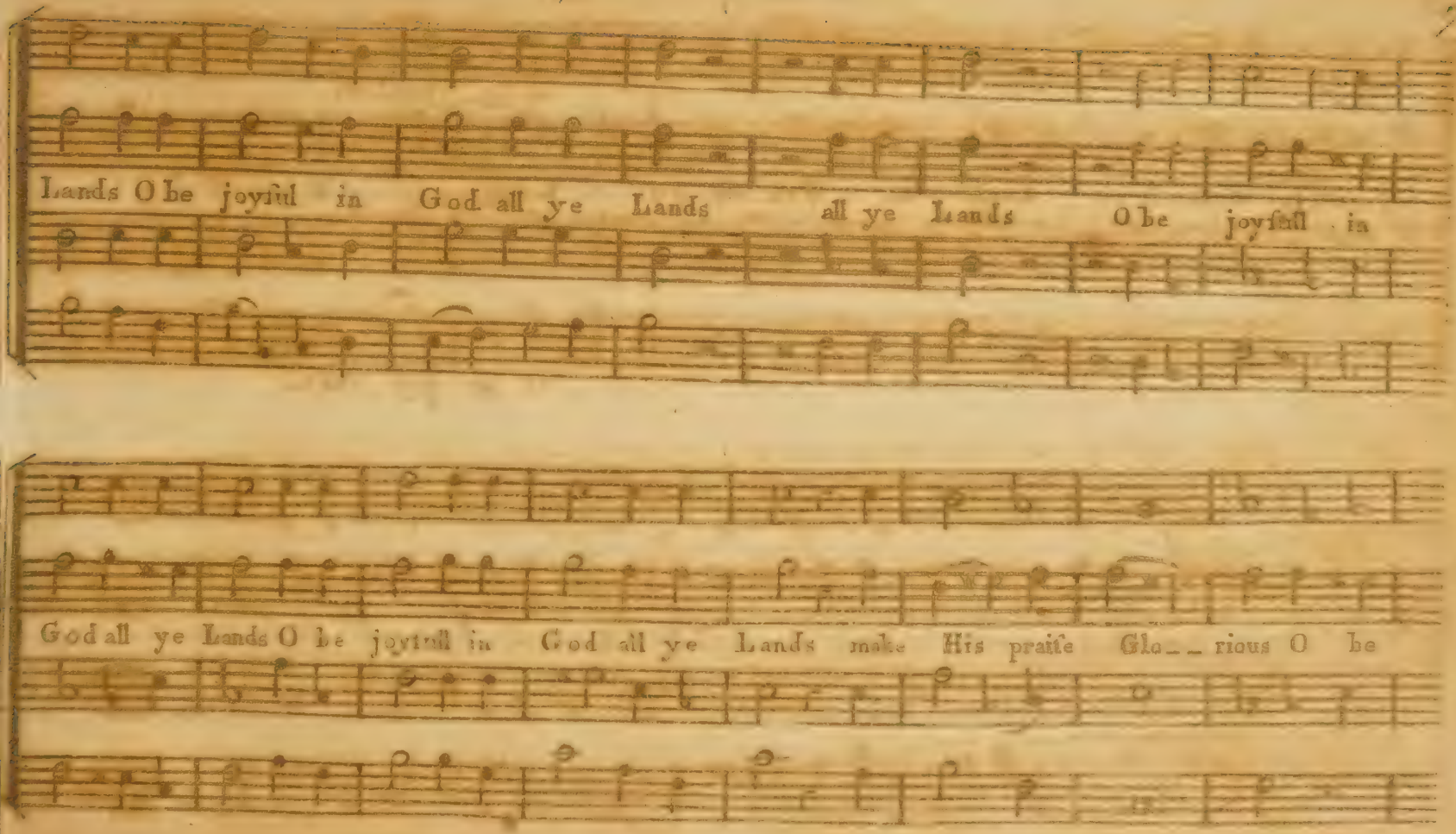

helped themFor they got not the Land by their own Sword for they got not the Land by their own Sword
Landbytheir own Sword it was_ not their own Arm not their own arm help_ed them
their own Arm that help_ _ _ _ed themFor they got not the Land by their own Sword the Land by their own Sword
helped them _ _ _
For they got not the Land by their own Sword it was
It was_ not their own Arm _ _ it was not their own Arm that helped help_ _ _ ed them It
It was_ not their own Arm not their own Arm that helped them But it was thy right
It was_ not their own Arm that help_ _ _ _ed them
not their own Arm that helped them It was not their own Arm that help_ _ _ ed them

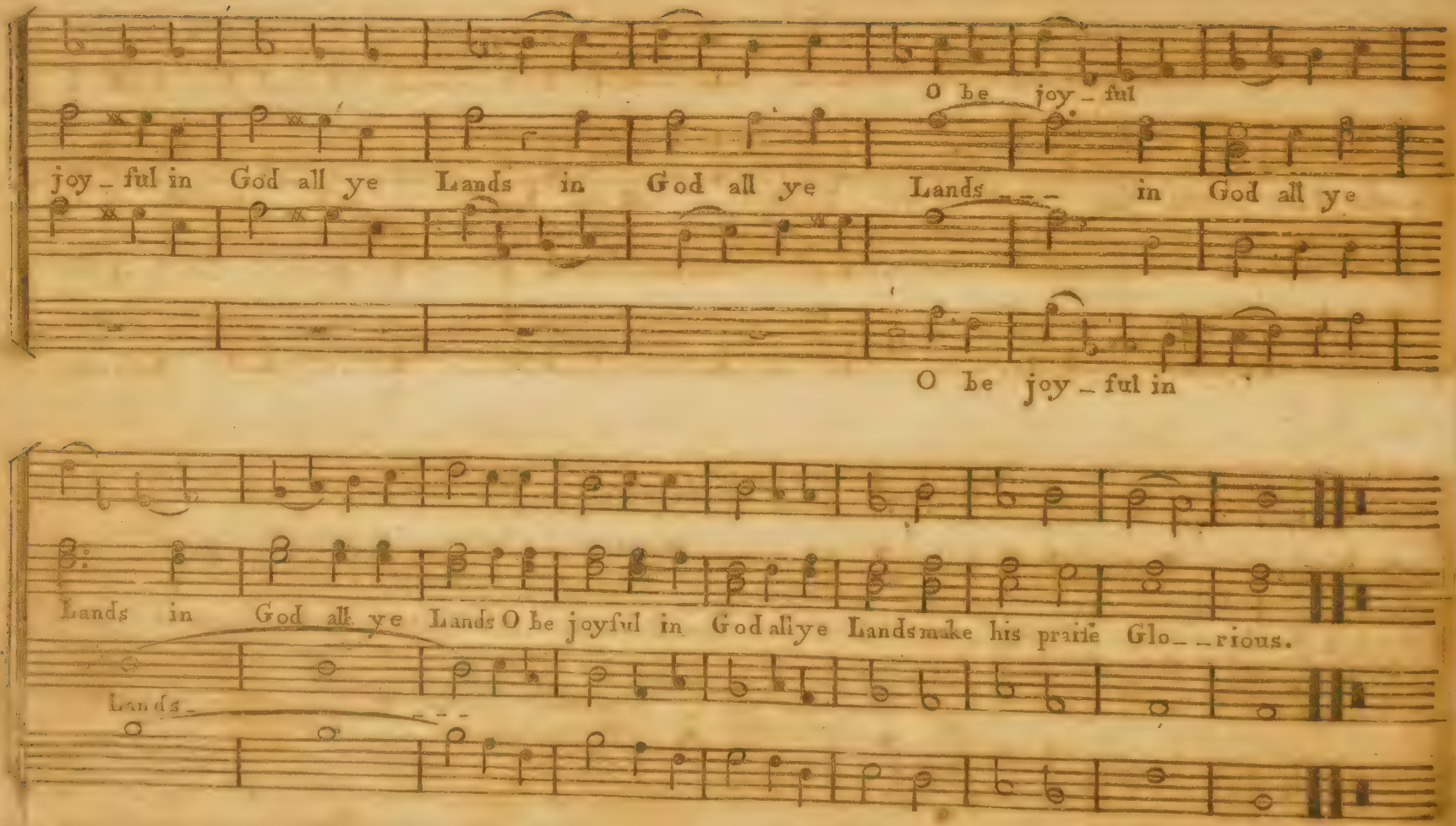

was not their own Arm But it was thy right hand thine arm and the light of thy Counte_nance thy Counte nance It was not
hand thine arm and the light of thy Counte __ nance
not their own Arm But it was thy right hand thine Arm and the
It was not their own Arm But it was thy right hand thine arm and the
But it was thy right hand thine arm and the light of thy Counte ___ nance
their own Arm
But it was thy right hand thine arm and the light
light of thy Coun _____ te ____ nance
And the li __ ght of thy Counte __ nance.
Counte_nance thy right hand thine arm and the light of _____
But it was
light of thy Coun _ te __ nance thy

Anthem From Psalms 133d 134th 135th New Version.

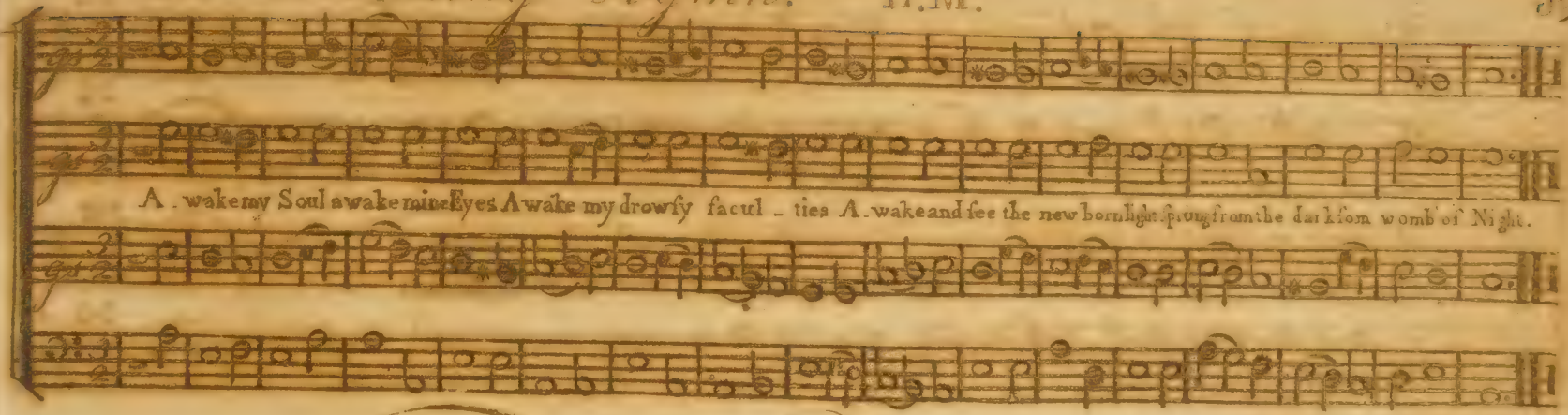



Let all the Servants of the Lord
His worthy praise his
His worthy praise his worthy worthy praise proclaim
His worthy praise his

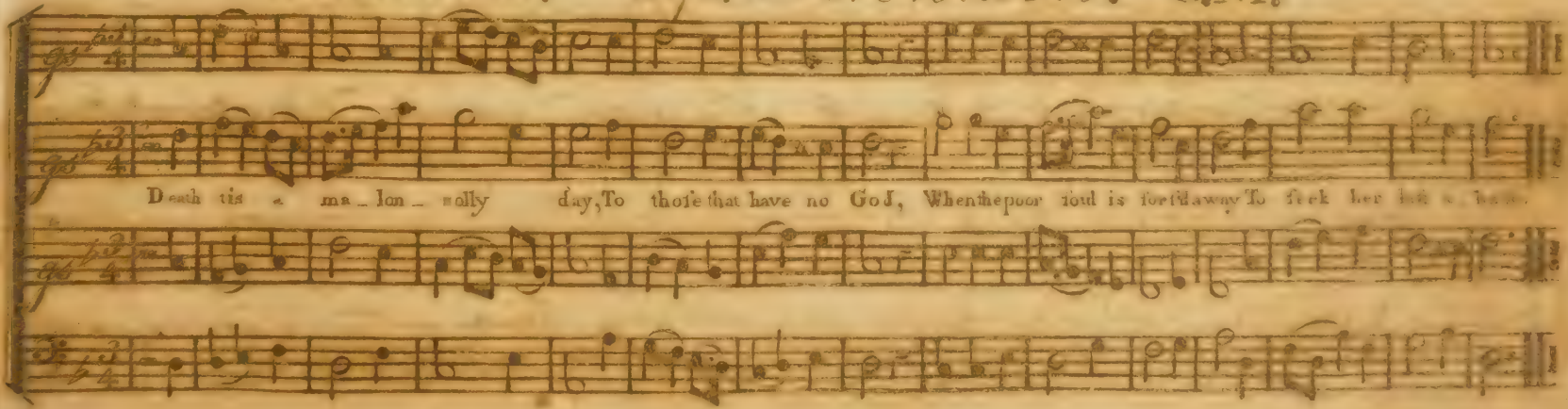

Lands O be joyfull in God all ye Lands all ye Lands O be joyfull in
God all ye Lands O be joyfull in God all ye Lands make His praise Glo__rious O be

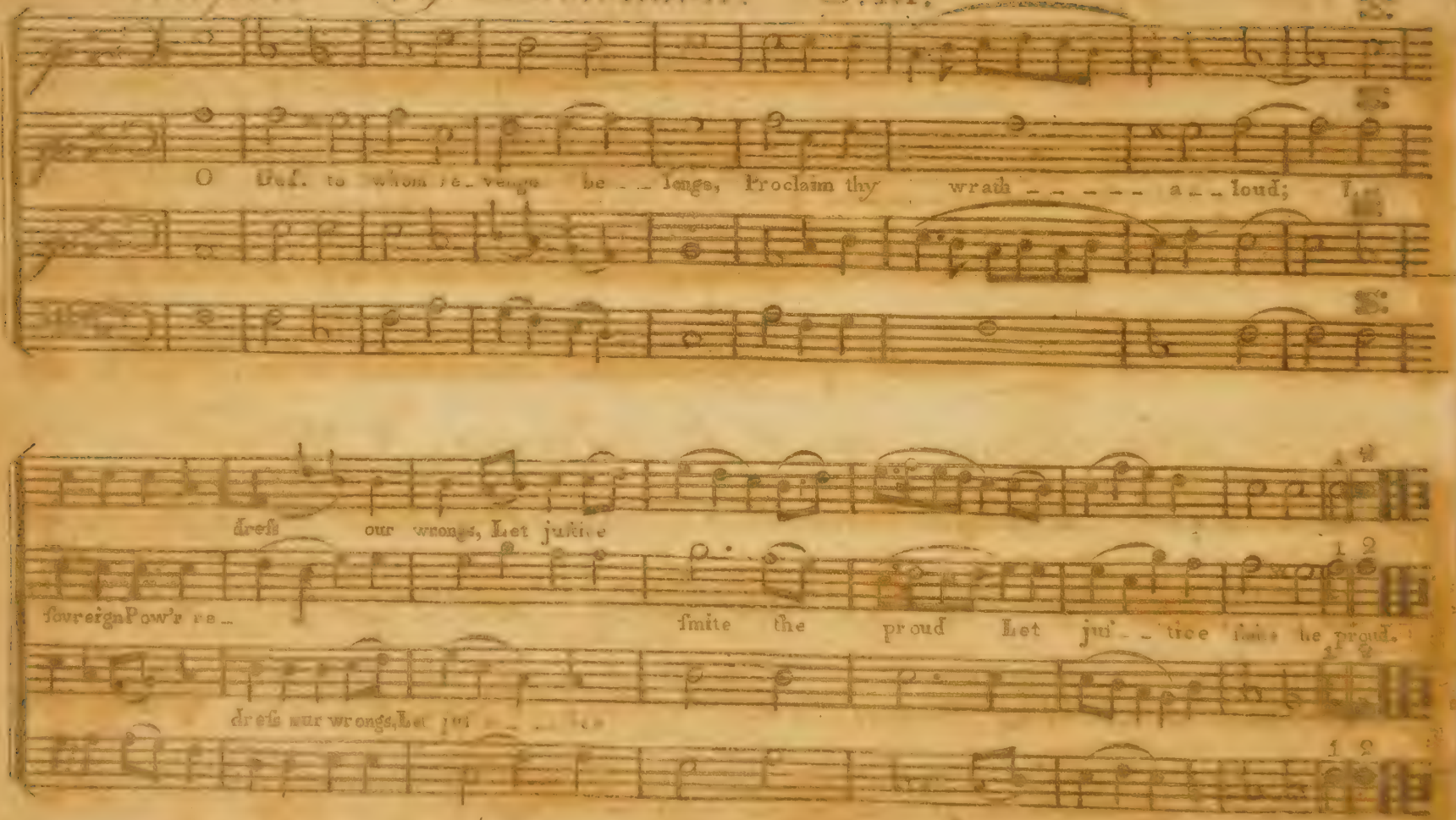

O be joy_ful
joy_ful in God all ye Lands in God all ye Lands in God all ye
O be joy_ful in
Lands in God all ye Lands O be joyful in God all ye Lands make his prarie Glo__rious.
Lands

The Morning Hymn. L.M.

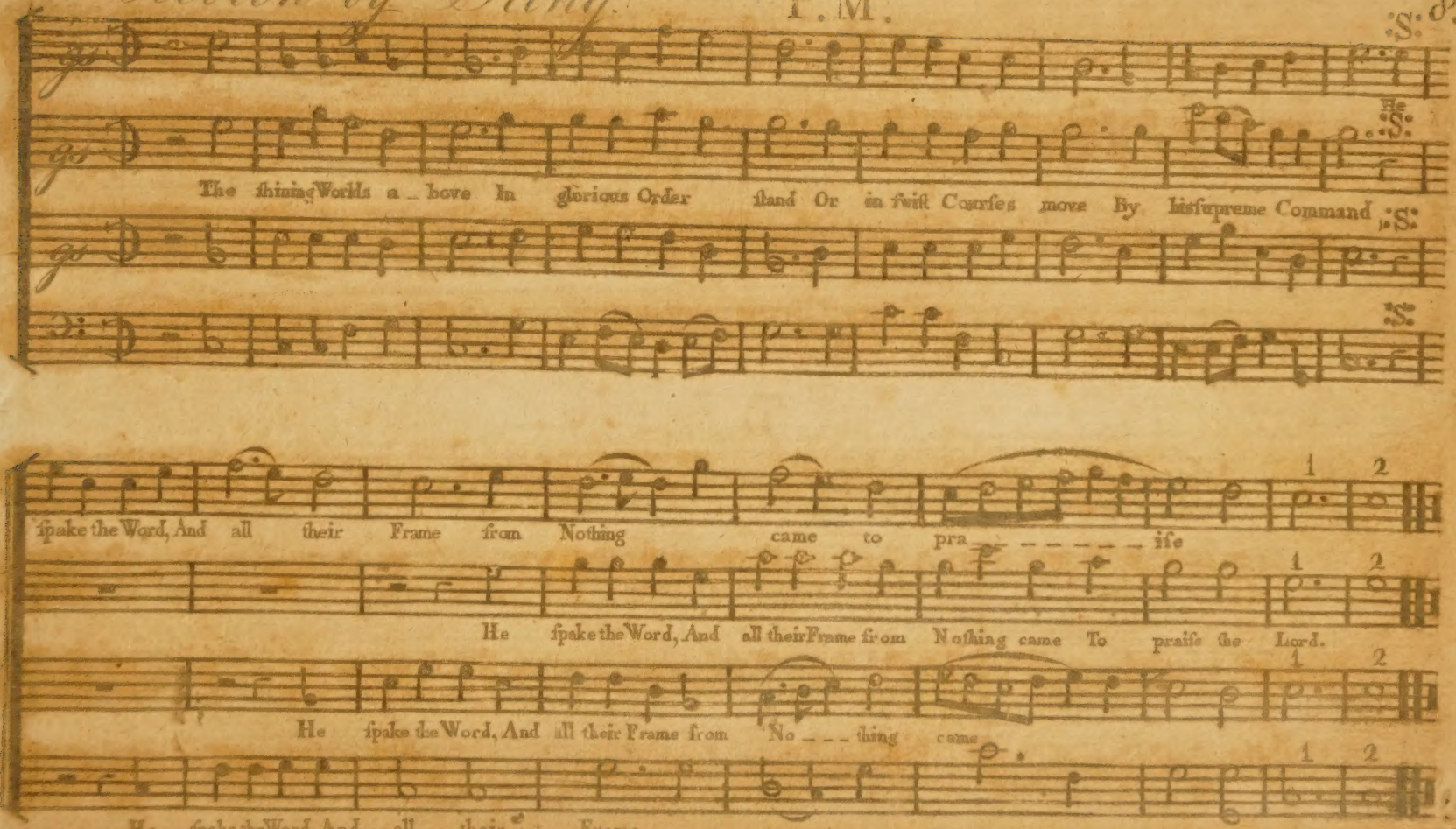


Windham. by . Brownson. C.M.




O God, to whom re_venge be_longs, Proclaim thy wrath a_loud;
dreſs our wrongs, Let juſtice
ſovreign Pow'r re_
ſmite the proud Let ju'_tice ſmite the proud.
dreſs our wrongs, Let ju_ſtice

Hebron by King. P.M.



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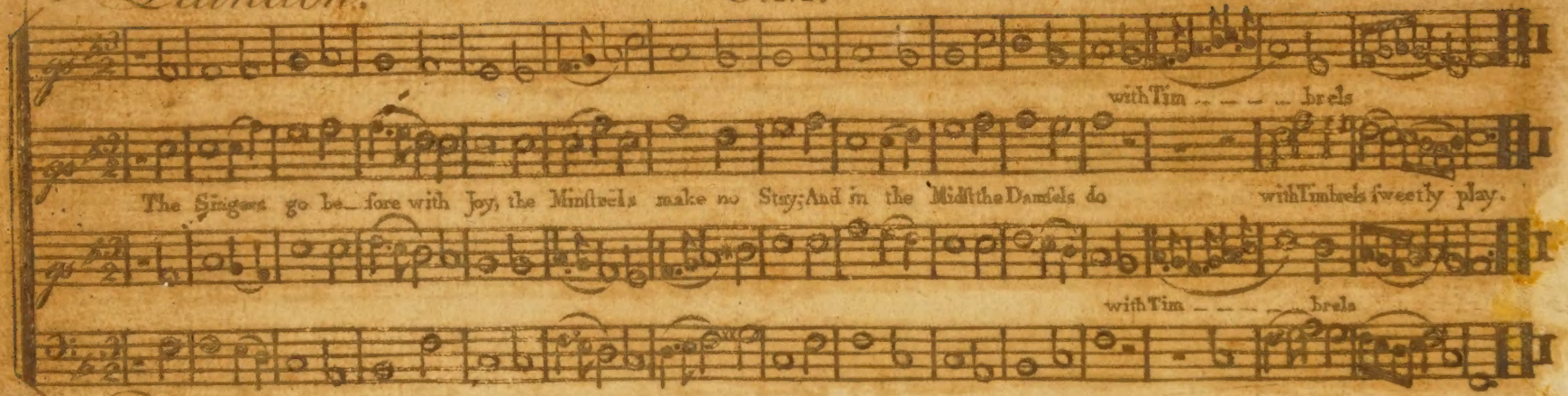
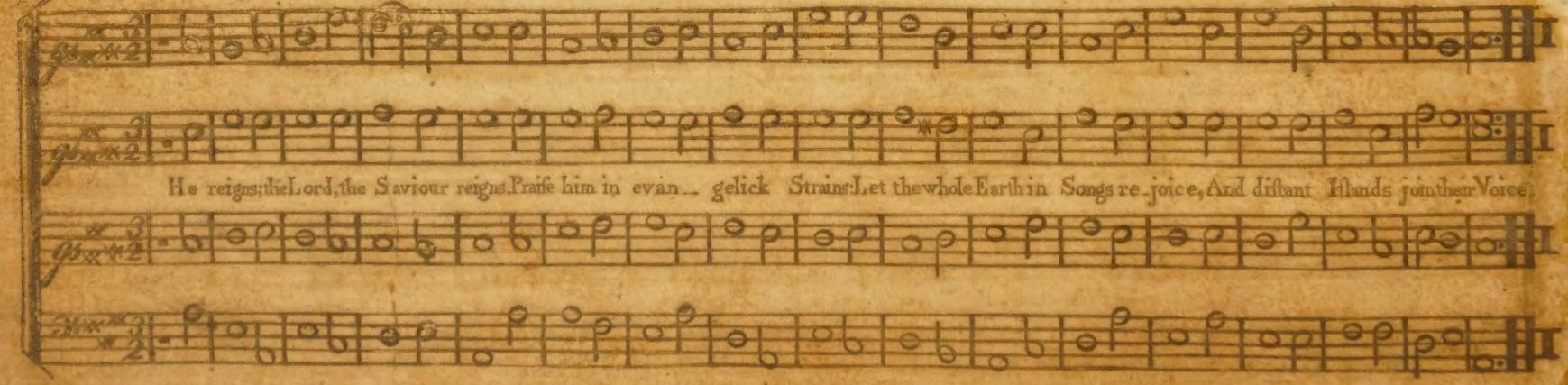
Laindon. C.M.



Bath. L.M.